PHOTOPLAY

March 15¢

JANE WYMAN
and
JIMMY STEWART
GOLD MEDAL WINNERS

THE PHOTOPLAY MAGAZINE MEDAL

GOLD MEDAL AWARDS ISSUE

Announcing America's most popular stars in pictures and stories

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Your mouth and breath are more wholesome—sweeter, cleaner—when you guard against tooth decay and gum troubles *both*. So don't risk halfway dental care. Use *doubly-effective* Ipana care* for healthier teeth, healthier gums—better all-around protection for your whole mouth!

Fight tooth decay and gum troubles Both!

Only one leading tooth paste is designed to give this double protection*

If you want a healthier, more wholesome mouth, dentists warn you to *protect your gums as well as your teeth.*

For gum troubles not only cause more tooth losses than decay. Unhealthy teeth and gums BOTH breed unpleasant breath.

That's why you need to fight tooth decay and gum troubles BOTH—with *doubly-effective* Ipana care*.

No other dentifrice has proved more effective than Ipana in fighting tooth decay. For *every* time you use Ipana, you combat the bacteria that cause cavities.

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So get Ipana's double protection—to help keep your *whole* mouth *wholesome!* You'll like that wholesome Ipana flavor, too. It's refreshing.

***Here's doubly-effective Ipana care**

1. Between regular visits to your dentist, brush all tooth surfaces with Ipana at least twice a day. **2.** Then massage gums the way your dentist advises. Ipana's formula reduces tooth decay, promotes healthier gums—helps keep your *whole* mouth *wholesome!* Get Ipana today.

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Big economy size Ipana saves you up to 23¢

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That "Left-Out Feeling" is no fun!

Why just *watch* the whirl go by? Guard *wisely* against underarm odor. *Never trust your charm to anything but dependable Mum.* Smooth, fragrant Mum contains no water to dry out or decrease its efficiency. Get Mum today!

Mum-Safer for Charm

Mum checks underarm perspiration odor all day or evening. Protects against risk of *future* odor after your bath.

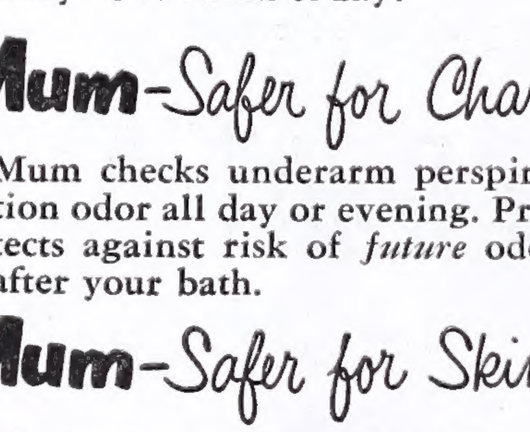
Mum-Safer for Skin

Mum contains no harsh, irritating ingredients. Doesn't dry out in the jar to form scratchy crystals.

Mum-Safer for Clothes

Won't rot or discolor fine fabrics. Thrifty, too—no waste, no shrinkage.

For sanitary napkins—*Mum is gentle, safe, sure...dependable for this important use, too.*



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keeps you nice to be near

P

2

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 38 YEARS

PHOTOPLAY

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with

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Marilyn Maxwell
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"party hair-do"
all day long

with Gayla*
HOLD·BOB*
bobby pins

Lovely hair-do . . . lovely dress—
of course you feel glamorous when
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Gayla HOLD-BOB bobby pins! So easy
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What should I do?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT

Claudette Colbert,
star of "Blind Spot"

DEAR Miss Colbert:
I am twenty-four years old and a young man, with whom I had been going steady for over a year, broke up with me about eight months ago. I came to the conclusion, at that time, that I was not in love with him, although he had assured me repeatedly that he was in love with me. I was not ready to get married when he was.

He started going with my best girl friend, and gave her an engagement ring.

One Sunday night, he happened to see me hurrying home from church and asked to drive me the rest of the way. We sat in the car and talked for hours. He said he had never loved anyone but me and that he hadn't realized how he had missed me until he caught sight of me again.

I know from friends that my girl friend is as much in love with this man as he says he is with me. Now, I know that he is the one for me, but I don't know what to do about it, and neither does he.

I hate to hurt people, but it would be a mistake for this man to marry my friend now that we have discovered that we are truly in love. What shall I do?

Drusilla B.

In this situation there is only one thing for you to do: Be very, very positive that you are in love with this man and that you intend to marry him and to make a success of that marriage. Be certain that you are not influenced by the possible fact that you are taking this man away from your girl friend out of egotism, or a complex sort of revenge.

Having probed your own conscience, you should tell this man whether you would marry him if he were free.

From that point on, action is entirely up to him. He should tell this other girl that he wishes to be released. This sort of clean cut decision is always best.

Claudette Colbert

Dear Miss Colbert:
I am twenty years old, a Japanese high school student. In our school are almost a thousand male students and quite a few girls. We are in the transition period, changing from our old educational system to the new system which includes girls.

I think it is certainly a good idea to study and play together, boys and girls, but, in social Japan, people are thinking that to do so will encourage an evil influence.

Sometimes I am obliged to think that co-education is not to study, but to be idle.

If I should hear your opinion in regard to this situation, I would be very happy.

Kiyashi I.

Recently, I have received a great many letters from persons living in Japan. The letters are well-expressed and beautifully written, attesting to the artistic abilities of the Japanese people.

As for the success and contribution to a peoples' welfare of any new custom as revolutionary as co-education must seem to your senior citizens, I can only say that you young people must investigate and reach your own conclusions.

In this country, we have found that the presence of boys and girls in the same classroom has created absolutely no problem. It has simply started youngsters upon the usual way of friendly, valuable exchange of viewpoint between the sexes; it has encouraged a useful rivalry which has inspired both boys and girls to do their best works.

American democracy has been built upon the conviction that men and women are equal partners, not only in the home, but in civic life. We believe that the education of women has been a prime factor in our progress, and we believe that Japanese women will soon be welcomed as a dynamic part of your public life.

Claudette Colbert

Dear Miss Colbert:
My husband and I have been married sixteen months, and I have mother-in-law trouble. She is trying to get my husband out of the Marine Corps because her husband (my husband's step-father) has heart trouble. She wants us to support them and her four children.

If my husband does get out, I wouldn't mind helping the family financially, but my mother-in-law keeps insisting that my husband and I get a big house, so all can live together. My husband doesn't want to live with his family. He has told his mother repeatedly that she can't run his life now that he is married.

She says that I would be taking him away from her if we lived alone and didn't depend on her for anything.

My husband has a brother in the Army, and she is also trying to get him out so that he can live with the whole gang and contribute to their support.

R. L.

First of all, one must recognize your mother-in-law's needs. She must have financial aid since, apparently, she cannot work, and her husband's health makes him a semi-invalid.

Your husband should not seek a discharge from the Service. Instead, he should make an allotment to his mother, and his brother (also in service) should do the same. If you, personally, want to be magnanimous, you might also agree to contribute a few dollars each pay day.

Claudette Colbert

Dear Miss Colbert:
I am twenty-four and have been married for six years. We have an adorable son, three years old.

I don't love my husband and never did. I married him to get away from home, and because I thought I'd grow to love him. He is a good husband and gives me everything within his means. He is a good father, and he loves his son desperately. The child cares much more for his father than he does for me. Not long ago I told my husband that I didn't love him, and he said he would die if I broke up our home.

However, I have (*Continued on page* 6)

PAID

WHAT SHE DID TO
HER SISTER... NO WOMAN
COULD EVER FORGIVE!...
WHAT SHE DID FOR
HER SISTER... NO WOMAN
WILL EVER FORGET!

IN FULL

THE STORY OF A WOMAN'S BITTER VICTORY

Based on the story that captured the imagination of the 40,000,000 readers of The Reader's Digest!

Robert Cummings · Lizabeth Scott · Diana Lynn

in HAL WALLIS' production "PAID IN FULL" with Eve Arden

Directed by WILLIAM DIETERLE · Screenplay by Robert Blees and Charles Schnee

Paramount Pictures

Which Twin has the Toni?

Jean and Jo Ann Corbett of Burbank, Calif. "Toni always gives me a wave that's soft and natural-looking," says the Toni Twin. Can you tell which is she? See answer below.

Hair styles in this picture by Don Rito, famous Hollywood hair stylist.

Toni looks as lovely as a $20 permanent*
—feels as soft as naturally curly hair

Now—*any* day, *any* time—for only one dollar you can get a wave that's caressably soft—like naturally curly hair . . . and guaranteed to look just as lovely, last just as long as a beauty shop permanent costing $20. (*Including shampoo and set.)

What's Toni's secret? It's the lotion. Toni waving lotion is an exclusive creme formula developed through years of research. This gentle-action formula was especially created to give you a wave that's free of harsh frizziness—a wave that *feels* and *behaves* like naturally curly hair. But remember, *only* Toni Home Permanent gives you this superb waving lotion.

Wonderful results—again and again! What better proof of Toni quality! Toni is the only permanent that has given over 67 million lovely, long-lasting waves. Some women have used Toni ten times or more and say their waves are always soft, natural-looking, easy to manage. Letters of praise come from women with every type of hair—even gray, bleached and baby-fine hair. So whether you are buying your first Toni Home Permanent or your tenth, you can be sure of getting a wave that looks as lovely as a $20 permanent—feels as soft as naturally curly hair. Jean, the twin on the left, has the Toni.

P. S. For complete hair care get Toni Creme Shampoo and Toni Creme Rinse, too.

"I'm not a twin, but since I tried Toni, no other permanent will do for me," says Mrs. Myron Albertson of Los Angeles. "Toni works wonders for my baby-fine hair. Never frizzes it . . . always gives me a soft, natural-looking wave."

TONI SPIN CURLERS
twice as easy - twice as fast

All plastic. No rubber bands. They grip the hair . . . spin up the curls . . . and lock with a flick of the finger.

Available in combination with Toni Refill . . . only $2.29

(*Continued from page* 4) met a man I could really love. Do I not have the right to happiness? I couldn't give up my child, but I don't think my husband would insist on it, although he might. I've stuck out this dull marriage so far because of security and the boy, but now I'm so restless I think I'll lose my mind.

Mrs. H. J. T.

You want me to assure you that love is the most important thing in the world, and that is exactly what I am going to do.* But *my honest opinion is that the love you seek is to be found in your present marital relationship. Your husband sounds like a wonderful man.

I wish you could read the sad letters which come to me from girls in your spot who have given up a good home and a contented marriage to seek "romance." Here is one thing that so often happens: The man on whom the girl was counting suddenly finds that he isn't ready to settle down. Some of your restlessness is undoubtedly due to your lacking enough work to keep you busy. Postpone any action in regard to your marriage for at least six months.

Sometimes, the only way to find the love we all seek is to stop looking for it, then it appears on our own doorsteps.

Claudette Colbert

Dear Miss Colbert:

I am seventeen and was a brunette, but I wasn't satisfied with the color of my hair. I tried a product which was supposed to turn hair blonde, but it only lightened the ends of my hair.

Because you are right there in Hollywood, I thought you would tell me how I can be a real blonde like Betty Grable, June Haver, or Betty Hutton.

Edith C.

A girl who is not a trained beautician should never attempt to alter the natural color of her hair. Bleaching requires exact knowledge of a delicate technique, otherwise you run the risk of ending with green or purple hair, or none at all.

You should see one of your local beauty operators and explain your wishes. The original bleach could be done at a reasonable price and it would be done right. Perhaps your operator would teach you how to take care of it afterward, or would quote you a price which you could afford.

Don't experiment. Get professional help.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

"YOU CAN'T PUT YOUR LIPS TO A TRUMPET AND MAKE MUSIC LIKE THIS!"

SCREENDOM'S MOST ELECTRIFYING STAR-MATCH! MATCHLESS **WARNER** EXCITEMENT!

KIRK DOUGLAS

LAUREN BACALL

DORIS DAY

Set to the torrid tempo of the blazing best-seller!

IN

"Young Man with a Horn"

DIRECTED BY MICHAEL CURTIZ · PRODUCED BY JERRY WALD

HOAGY CARMICHAEL · JUANO HERNANDEZ

SCREEN PLAY BY CARL FOREMAN AND EDMUND H. NORTH · FROM THE NOVEL BY DOROTHY BAKER · MUSICAL DIRECTION BY RAY HEINDORF

You'll see it soon—following the World Premiere at Radio City Music Hall, New York!

"Join me in a drink," said Pop. "Don't mind if I do," said Dan Dailey, the third—already on his second glass of milk. Scene, Twentieth commissary. Occasion, a visit with his famous dad.

Up-and-coming Anthony Curtis took Gloria Grossman to "The Helpers" annual dinner-dance at Biltmore Hotel

INSIDE STUFF

INTIMATELY YOURS: Eyes bulged on the Twentieth Century-Fox lot at the sight of Linda Christian, wearing the wedding dress in which she married Tyrone Power in Rome, walking arm-in-arm with Ty in his groom outfit into the portrait gallery. It seems Linda wanted a good wedding picture before she had her wedding dress remodeled into an evening gown.

Behind the magnificent request of Barbara Hale that she be given no more publicity for awhile lurks a wife's unselfish desire to let nothing disturb her happy marriage to Bill Williams. They were about even in popularity when they married but Barbara's excellent performance as Jolson's young wife in "Jolson Sings Again" shot her ahead of Bill in publicity, for the time being. And until Bill catches up, Barbara is taking no chances of his feeling slighted; a feeling that can lead to disaster in marriage.

Here and There: Hedy Lamarr will move her children to a new home in Connecticut and make the East her headquarters between pictures, she tells Cal. In Hollywood, Hedy traipses about in peasant skirts and old polo coats. In New York, she is a doll on wheels with beaus galore. So goodbye, Hollywood, *Delilah is New York bound . . . Samson* (Vic Mature) is toeing the mark, obeying his wife's commands that he spend less time with cronies and more time with her, or else. Seems as if Mrs. Mature is the second woman to cut Vic's hair short—and to good advantage . . . A letter from Errol Flynn, deep in the heart of India for the film "Kim," encloses a picture of Errol with a Van Dyke beard and a brunette beauty on his arm, naturally. If the illness of her beloved grandmother permits, Irene, Princess Ghika, will return to Hollywood with Flynn, so he writes.

Marriage is a serious business with the Powers—but it has its carefree side, too. Ty and Linda are with friends at Ciro's

Caught, in a coy moment at Mocambo, is sultry Ruth Roman, on a dinner date with Richard Richards

Cal York's Gossip of Hollywood

Valli submits to some palm-reading by Lloyd Bridges. Glenn Ford, Valli's co-star, is at the rear, right. They're on location at Mount Blanc, near Chamonix, France, for film "White Tower"

INSIDE STUF

The Gordon MacRaes at Mocambo opening of Andy and Della Russell. Sheilah's making screen debut—in bit parts

Gallant gesture: Ronald Reagan, among star guests a Friars Frolic at Ciro's, lends a hand to Mrs. C. Gordo

Cyd Charisse, at the Frolic with Tony Martin, made flying trips to see him on personal appearance tour

Family Affair: Burt Lancaster will undoubtedly jar British reserve when he arrives in London to make that Hal Wallis movie. Burt plans to give them a glimpse of real American entertainment by putting on his circus act. Burt claims he's probably the only actor to honeymoon in Europe with his wife and two small children. The Lancasters never had the time or money for a honeymoon until now.

Girls and Their Men: It's the man who colors a girl's personality. Seeing Jane Wyman in a snappy bathing suit tearing along Santa Monica Beach with Clark Hardwicke, a crack golfer and man-about-town, brought this fact to mind. Janie's hair blew about her pixie face as she and Clark laughed like carefree kids. The very next night, Cal spotted Jane at a preview dressed in a severe tailored suit with her soft curls combed primly back, the picture of serious dignity. The man with her? The non-social, serious-minded Lew Ayres . . . Ginger Rogers has undergone a complete metamorphosis since falling in love with Greg Bautzer. People are amazed to find a smiling, pleasant Ginger at cocktail parties and premieres. Gone is the rather gloomy-minded Ginger who lived so much to herself. On a trip to New York, Ginger tore down to Ceil Chapman's and bought dozens of beautiful gowns. She wears them, too, minus the numerous accessories that once gave her a cluttered appearance. Now the love in Ginger's eyes is about the only trimming she wears.

Jane Wyman and Lew Ayres, who kept Hollywood asking romantic questions, get together again for a date at Ciro's. Jane is Photoplay Gold Medal winner for her perfomance in "Johnny Belinda"

Laughter lines: Doris Day, Dennis Morgan study script before going on NBC show "Hollywood Calling"

Still in a romantic whirl are Joan Caulfield and Frank Ross, Jean Arthur's ex. They're at annual "Helpers" dance

Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? **Your deodorant can be the difference . . .** and you will never know how lovely you *can* be until you use FRESH Cream Deodorant.

FRESH is so completely effective, yet so easy and pleasant to use... Different from any deodorant you have ever tried. **Prove this to yourself** with the jar of creamy, smooth FRESH we will send you.

Test it. Send 10¢ to cover handling charges to FRESH, Chrysler Building, New York, for a jar.

*Constant research at a great American university is your assurance that FRESH is the most effective deodorant and anti-perspirant that can be used.

INSIDE STUFF

Gregory's Mustache: A secretary on the Twentieth Century-Fox lot emerged from a private studio showing of "Gun Fighters" with eyes of telltale red. "Whatcha crying about?" a writer asked her, "it's not that sad."

"I'm not crying about the picture," she snorted angrily. "I'm so mad about that awful handle-bar mustache they put on Gregory Peck, I could, well I could cry. He was so handsome in 'Twelve O'Clock High,' and now look what they've done to him. It's treason against womanhood, that's what it is."

Now the studio is worried lest this be the reaction of fans all over the country. It's too late to eliminate that rather outsized hirsute adornment but they hope fans will realize the handle-bar was indicative of that era and overlook it all. Maybe. Personally, Cal doubts it.

Where Was Monty? The rumor that Monty Clift would attend the "Battleground" premiere, brought out the fans in droves to the Hollywood theater. Star after star passed by with fans cheering them on while restlessly they awaited Mr. Clift, who failed to appear.

But all unknown to the legion of fans crowded about the theater, Monty in his usual sloppy attire was strolling quietly down a side street not a half a block from the gay premiere. Under one arm were newspapers, picked up at the corner stand, and on the other arm was his petite brunette secretary.

They strolled leisurely, chatting earnestly, when suddenly they became aware that a fan or two and a photographer, who had evidently left the premiere, had spotted them. Like a pair of gazelles they were off, recklessly climbing over car bumpers to get into their own car and dash away.

The fans looked after them disconsolately until one teen-age miss spoke up. "You know, I don't blame them," she said. "If those other hundreds of fans had joined us, gee, he might have been killed in the crush."

The Oatmeal Kid: In answer to the many fans who have written in concerning the whereabouts of little Roddy Mc-

(*Continued on page* 14)

Jane Russell and Bob Hope caused a laugh riot at The Helpers annual dinner dance

LILLY DACHE, famous designer: "To have this slim figure of the 1950's, you have only to wear PLAYTEX—the *invisible* girdle."

PHILIP MANGONE, holder of Golden Thimble Award: "For me, the supple, slim PLAYTEX figure *is* the figure of the 1950's!"

CEIL CHAPMAN, top New York designer: "The figure of the 1950's is easy for any woman to have—with the PLAYTEX girdle."

AMERICA'S GREAT DESIGNERS HAIL INVISIBLE PLAYTEX® GIRDLES FOR THE NEW "FIGURE OF THE 1950's"

Biggest fashion news in a decade is the "Figure of the 1950's," a slim, young, supple figure that has designers reaching for their pencils and sketchbooks in joy.

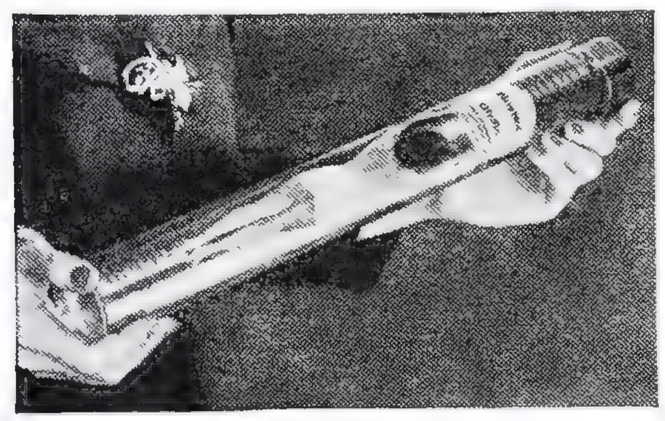
Well aware that such fashion starts with a woman's figure, U. S. designers are quick to give credit to the sensational PLAYTEX Girdle. For PLAYTEX gives the feeling of freedom, the fluid lines, the young, vital silhouette that *is* the "Figure of the 1950's."

Made of tree-grown liquid latex —PLAYTEX combines figure-slimming power with comfort and freedom of action. Without a single seam, stitch, or bone, it smooths out your figure, gives you supple, young lines.

PLAYTEX fits invisibly—even under the most clinging clothes. And it washes in ten seconds, pats dry with a towel!

EMPHASIZING FREEDOM AND FLUID LINES, PLAYTEX SLIMS YOUR SILHOUETTE, GIVES YOU THE "FIGURE OF THE 1950's."

GIRDLE OF THE 1950's is the Invisible PLAYTEX Living Girdle. At all modern corset and notion departments and specialty shops everywhere. In these fashion colors: Blossom Pink, Heavenly Blue, Gardenia White.



. . . in SLIM silvery tubes

PLAYTEX LIVING® GIRDLE . . $3.50 to $3.95
(Extra-large size slightly higher). Buy according to your own waist and hip measurements: extra-small, small, medium, large and extra-large.

HEARD ABOUT PINK-ICE?

Newest of PLAYTEX Girdles—light as a snowflake, fresh as a daisy, actually "breathes" with you . . . in SLIM, shimmering, pink tubes . . . $3.95 to $4.95

INTERNATIONAL LATEX CORP'N.
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P

Salon Luxury in a

Home Shampoo

It's the real egg* that makes the magic in this luxury shampoo . . . the very same smooth liquid creme used in the famous Richard Hudnut Fifth Avenue Salon to make hair more manageable, tangle-free, easier to do, and permanents "take" better. Whisks in and out like a dream, removes loose dandruff, leaves hair extra lustrous because it's clean, clean, clean! Try this gentler, kinder, luxury shampoo today. Wonderfully good for children's hair, too! $1.00

From the famous Richard Hudnut Fifth Avenue Salon

Richard Hudnut

ENRICHED CREME

Shampoo

with egg

It's the real egg in Hudnut Shampoo that makes hair more manageable. Home permanents "take" better

**powdered, 1%* Listen to Walter Winchell, ABC Network Sunday Nights.

INSIDE STUFF

(*Continued from page* 12)

Caskill, the youngster crowned by an oatmeal bowl in "Sitting Pretty," Cal is happy to say he's very much around. In fact he's playing one of the younger children in "Cheaper by the Dozen" with Clifton Webb, no less, playing his father.

Between scenes one day, Jeanne Crain who plays his older sister, and Clifton were chatting with Roddy who is now going on five. Jeanne asked Roddy if he had any brothers. Roddy said, "yes, he had four."

"And what are their names?" Jeanne asked.

"Earl," said Roddy.

When Jeanne explained that was only one and not four, Roddy said, "Well, Earl's my brother and I'm his brother and we're both brothers and that makes four brothers." Clifton regarded him curiously for a moment. "That's the last time I ever crown a growing child with an oatmeal bowl," he observed and strolled off.

Kidder: That gleam in Johnny Sands's eye, foretelling a certain prankishness, could have been a factor in his selection by fans as a favorite newcomer.

For instance, a Photoplay editor telephoned General Service studios for a certain picture of Wanda Hendrix; Wanda being quite the chic miss with the new short hair-do she got when she reconciled with husband Audie Murphy.

"Johnny Sands is on this lot, too," the male voice answered, "why not use him in your article?"

The writer explained it was a beauty column in which Mr. Sands had no place.

"You could make a place," the voice insisted. "Why not something about the New Johnny Sands Look or How Johnny Sands Keeps Young and . . . ?"

"Now, see here," interrupted the writer, when over the 'phone came a great shout of laughter. It was Johnny himself, of course, who isn't above ribbing an editor.

Learning to Play: A middle-aged business man from Chicago who was tired in mind and body and weary of the monotony of his job decided to chuck it all and head for Hollywood. He was going to learn

(*Continued on page* 16)

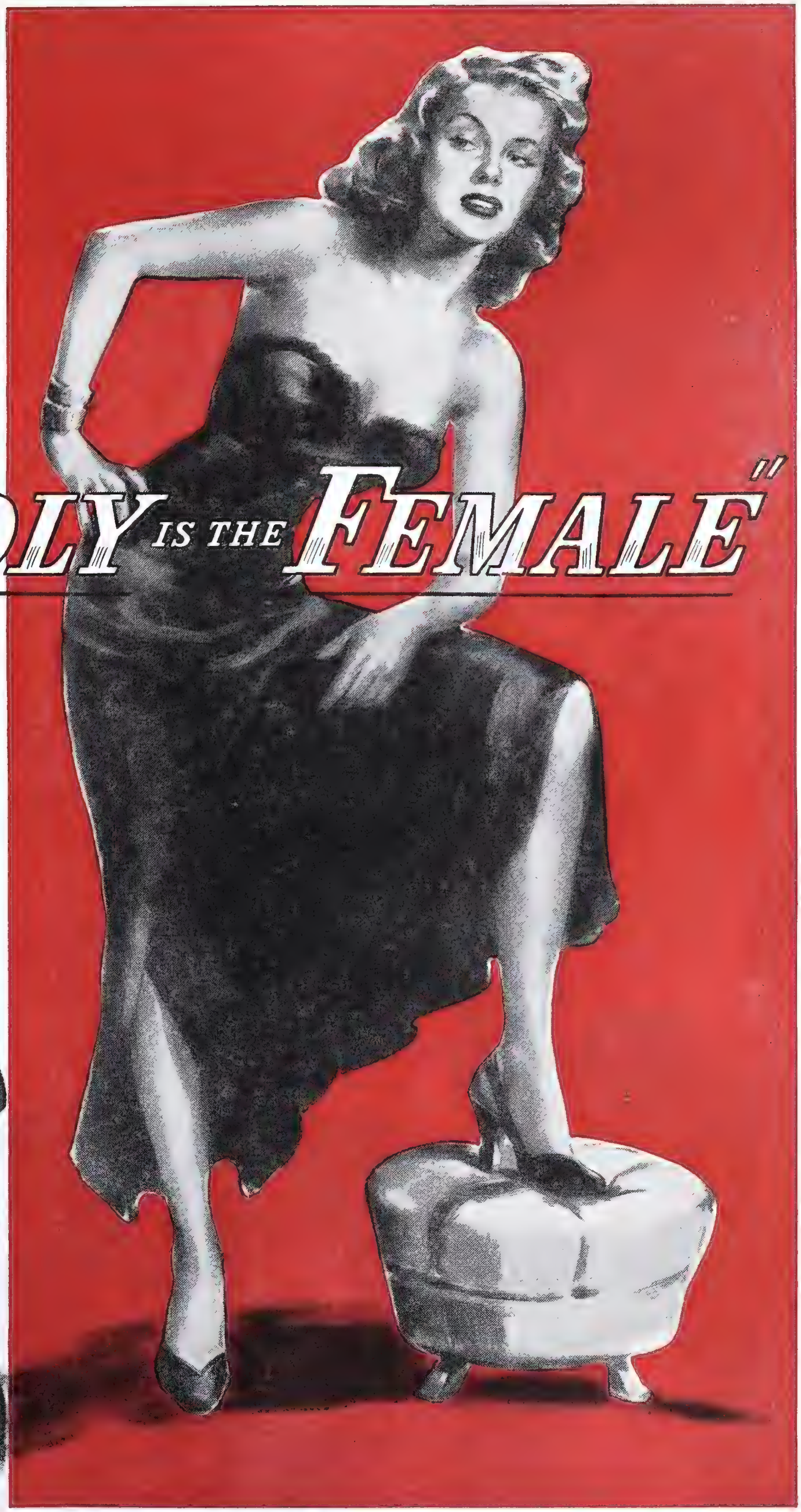
Broderick Crawford, hit of "All the King's Men," with wife at The Helpers dance

Somewhere...
somehow...
some time...
every man
learns
that

"DEADLY IS THE FEMALE"

starring

PEGGY CUMMINS
JOHN DALL



A KING BROTHERS PRODUCTION with BERRY KROEGER · MORRIS CARNOVSKY

Produced by MAURICE and FRANK KING · Directed by Joseph H. Lewis · Screenplay by MacKinlay Kantor and Millard Kaufman

From The SATURDAY EVENING POST Story "GUN CRAZY" by MacKINLAY KANTOR · Released thru United Artists

3 reasons for the extra clean feeling

Pleasant . . .
real mint for
taste and breath.

Gentle . . .
contains the finest
known polishing
ingredients.

Effective . . .
made with
antacid
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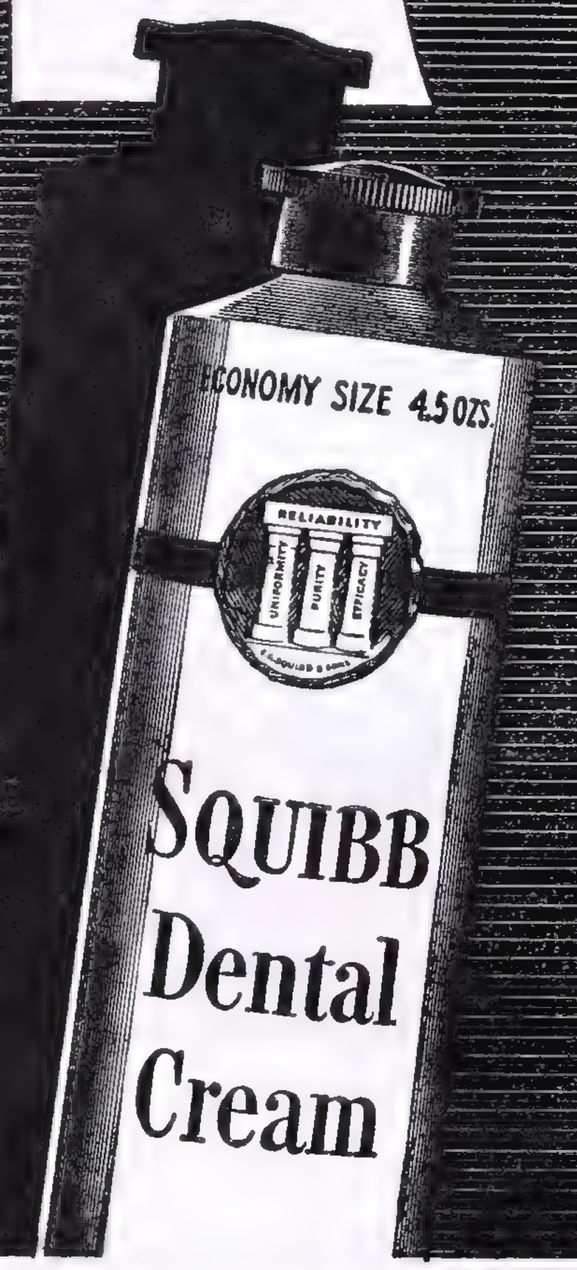


SQUIBB
Dental
Cream

INSIDE STUFF

(*Continued from page* 14)

how to have fun from those playboys and playgirls he'd read about. So, a short time later, with wife and luggage in his car, he leisurely drove west.

After a week of sight-seeing, the wife decided she needed lighter clothing. Stopping in a small Valley shop with an attractive window display, they were both struck by the beauty of their efficient saleslady. "Really, you look so much like Maureen O'Hara of the movies," the woman observed. "It's amazing."

"No, not really," the saleslady smiled. "I *am* Maureen O'Hara. You see, I own this shop with a friend and every moment I'm not working at the studio, I come out here to sell."

They were still discussing the oddity of a movie star working in her free time, several days later, when they drove into a gas station to be greeted by a familiar smiling face. "No, I'm not from Chicago," the smiling face said, in answer to his customer's query, "but maybe you've seen me in pictures. The name's James Craig. I own this gas station and I kind of like to oversee things here when I'm not working at the studio."

They didn't need to be told who the couple was behind the counter of a restaurant they visited a few evenings later. They didn't even inquire if Esther Williams and husband Ben Gage owned the eating place. By this time, they took it for granted.

But it wasn't until they watched Lionel Barrymore at work on an M-G-M movie set that the full import of Hollywood at play struck the retired business man. In his seventies, painfully handicapped with arthritis, Mr. Barrymore patiently did the scene over and over. "He must leave soon for the broadcasting station," they were told. "Mr. Barrymore has a 'Dr. Kildaire' broadcast this evening. He has three other broadcasts of his own each week, too."

The would-be playboy headed for home the following week. "All my life I've wanted to own a little camera shop," he confessed to his wife, "now I'm going to do it. I can see to things in the evenings after my regular job."

Friendship: When Johnny Scott, wl plays piano at those weekly jam sessio held in Dan Dailey's sound-proof pla room, wrote the tune, "Maybe It's B cause," Dan heckled every band leader l knew into playing the tune at least onc Apparently, once was enough, f Johnny's song proved a hit, thanks Dan, and the lad is on his way.

Mark Stevens felt he couldn't get alon without his stand-in Fred Fisher, for Fre was more than a stand-in. He was Mark own private wailing wall and father co fessor. Yet, when Fred yearned for a acting career, Mark did everything help. To the cast of his first picture "N Way Out," Fred's first film, he proudl displays the wrist watch, a gift fro Mark, engraved "To Dad."

Even bosses and heads of studios e tend a hand of friendship. At least, Darr Zanuck did when his competent office bo Lee MacGregor, confessed he wanted t be an actor more than anything in th world. Mr. Zanuck arranged for a tes which Lee passed with flying colors an after several minor bits, Mr. Zanuck gav his former office boy a break. You'll se Lee as the sensitive young officer i "Twelve O'Clock High" whose flying e ror causes him to commit suicide. An bigger things are ahead for Lee.

Behind the Film Curtain: June Have a wan and pathetic figure since the deat of her fiance, Dr. John Duzik, has allie herself almost completely with the Duzi family, as if seeking solace in their com pany. When June is not visiting them they are in California with June . . . An Sothern said "no" to Cy Howard, write of "My Friend Irma" who immediatel latched on to pretty Cleatus Hutton Hardly think Ann will change her min about Cy, either . . . Hollywood foresees split between Barbara Stanwyck and Bo Taylor just because he falls asleep afte dinner. If all the wives in the world di vorced husbands who fell asleep afte dinner what a broken-up world this woul be . . . If the Bogarts ever come to serious deadlock, it won't be over a panda or the problem of two careers in a family

(*Continued on page* 92)

All eyes—on Gertrude Lawrence, shown dining at Mocambo following recent premiere. She's right, with Peter Shaw, Angela Lansbury and Zach Scott

For lips that say

"I Dare You"

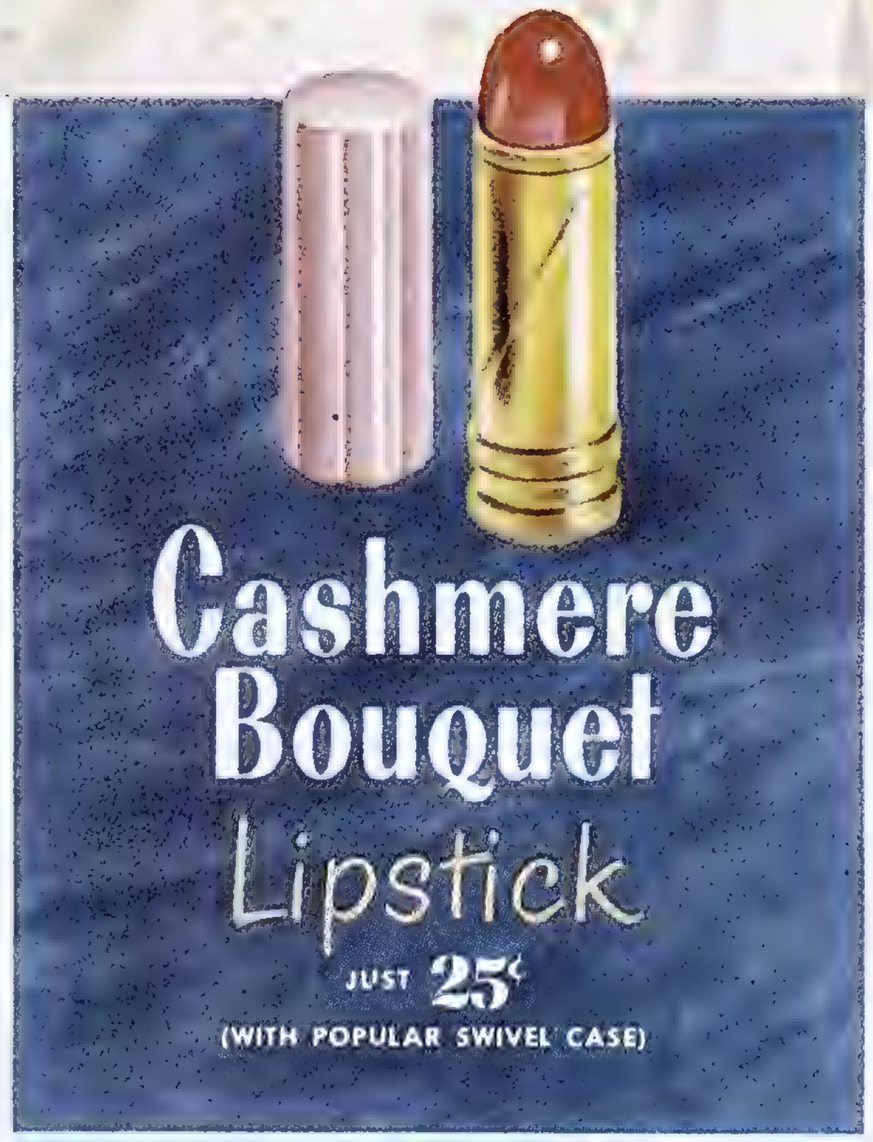
—Try this creamy, clinging lipstick... in eight fashionable "come-hither" shades!

Smoothly, evenly does it with exciting Cashmere Bouquet Lipstick! So creamy, so caressing that you hardly know it's there until . . .

You look and *see* how vibrantly *alive* your lips have become! Vivid, eager, with a dewy-fresh air about them that seems to say "I dare you!"

Then Cashmere Bouquet clings . . . and clings . . . and clings. But seeing is believing, so see for yourself, today!

Colors? No other lipstick, at any price, can better Cashmere Bouquet's range of fashion-right shades!



There's a Cashmere Bouquet Cosmetic for Almost Every Beauty Need!

FACE POWDER
Smooth, velvety texture! 6 "Flower-Fresh" shades!

ALL-PURPOSE CREAM
For radiant, "date-time" loveliness—a *bedtime* beauty must!

TALCUM POWDER
A shower of spring flowers!

HAND LOTION
Caressable hands in just *seconds!*

We'll Give You These Lovely Dresses

—and you can earn up to $23 WEEKLY, BESIDES!

Imagine! Take your pick of over 125 new Spring dresses *without its costing you a cent!* Right now we have openings for new Representatives, to take orders in spare time and send them to us. You get paid cash on the spot for every order. You work when and where you please—in your own free time. In return, we *give* you lovely dresses for your own use—and you can *earn up to $23 a week besides!*

YOU DON'T NEED EXPERIENCE!

Send for Free PORTFOLIO of LATEST SPRING DRESSES at low as $2.98

Anybody can do it—without experience of any kind. Just show your friends and neighbors our beautiful new Spring styles. Every dress carries the Good Housekeeping Guaranty Seal, and our own ironclad guarantee of satisfaction or money back. There's an amazing variety of colors, weaves, and patterns—famous fabrics that are soft, rich, enduring. And a complete range of sizes to fit everyone you know—Misses, Half Sizes, Juniors, Stouts. Women can't resist these miraculous bargains—*many as low as $2.98.* They just can't help but order 2 and 3 at a time! Isn't this a pleasant, dignified, easy way to earn good money in your spare time—and get your own dresses, too, *without a penny of cost.* Begin now! Remember—you need no experience, no investment of any kind. Your Style Portfolio, with samples of America's finest fabrics, is *absolutely free.* There's no obligation, *nothing to pay.* Don't wait another day. Rush coupon at once!

NO CANVASSING!
NO INVESTMENT!
MAKE MONEY LIKE THIS:

Marie Patton, Illinois, really enjoyed earning an average of $39 a week, last year.
Mrs. Carl C. Birch, Maryland says it's easy to take in an average of $36 a week, the way she did!
Mrs. Claude Burnett, Alabama averaged $31.50 a week right in her home community.

Fashion Frocks Inc.
Desk D3053,
Cincinnati 25, Ohio

PASTE THIS COUPON ON POSTCARD—*mail now!*

FASHION FROCKS, INC.
Desk D3053, Cincinnati 25, Ohio

Yes—I am interested in your opportunity to make money in spare time and get my own dresses without a penny of cost. Send me everything I need to start right away, without obligation.

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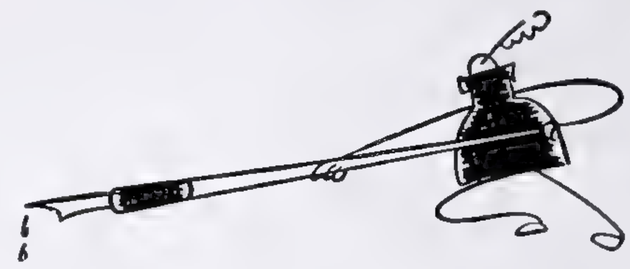
*City*_____ *Zone*____ *State*_____

*Age*_____ *Dress Size*_____

Readers Inc.



Cheers and Jeers:

If Van Johnson does not win the Academy Award for his wonderful acting in "Battleground," then there is no justice in Hollywood.

RUBY SALVADOR
Englewood, N. J.

I have never before written a letter to any magazine, but after seeing your story and pictures on John Derek, I just couldn't help voicing my opinion.

I think he is the silliest thing that ever rose to stardom. The modern teen-agers must be a little off their nuts to go for anything like Mr. Derek. He is the sissiest and phoniest thing I have ever seen. He looks and acts like he should have been a girl.

MRS. THOMAS
Forest Park, Ill.

It's about time someone gave Ingrid Bergman's romance a break, like Joseph Steele did in your December issue. No other has. To me, hers is a romance that lots of us dream about.

HELEN M. ALBERT
Flint, Mich.

What nerve you have putting Ingrid Bergman on your cover. Are you trying to make a martyr of Miss Bergman? No schoolgirl infatuation is so important that a woman who once served as an example to women all over the world should throw over everything for it. Miss Bergman doesn't have to give any retirement statements. The public will be happy to retire her.

MARY ALICE O'CONNOR
Boston, Mass.

Casting:

I have just seen "Song of Surrender" starring Macdonald Carey and Wanda Hendrix and would like to nominate the same two stars to play the leads in "Jane Eyre." Wanda as *Jane* and Macdonald as *Rochester* would be wonderful. Joan Fontaine and Orson Welles did not do the Bronte masterpiece justice inasmuch as they were not suited for the roles.

MRS. DAVID LINDSAY
Cape Girardeau, Mo.

After reading "Drums of Destiny," I've come to the conclusion that either it be made into a movie or all of Hollywood is absolutely "nuts"! What with its historical and colorful background of the Cuban revolution and torrid love affairs, it would be box office magic. And with Lana Turner and Montgomery Clift in the leading roles what more could the average audience want?

JOHN BLOODGOOD
Oak Park, Ill.

Readers' Pets:

I'm in love with a wonderful guy. His name is Paul Stewart. Can anyone who has seen "The Window" or "Champion" dispute the fact that here is a man who

can out-act our Oscar winners and who, despite graying hair and wrinkled brow, has sex-appeal and magnetism?

ROBERTA BYORS
Cleveland, O.

Hooray for Hollywood! They finally gave Broderick Crawford a good, meaty role in which to sink his teeth . . . "All the King's Men." Brod has been around for ten years, mostly in B pictures and secondary roles. Now, I hope, we will really see him go to town.

BETTY LEE MCSORKLE
New York, N. Y.

Have just come home after seeing Hope Emerson in "Roseanna McCoy." Believe she is a rising new star and a worthy successor to Marie Dressler, particularly for pictures like "Min and Bill."

H. SEWALL BRADLEY
Rancho Sante Fe, Cal.

Question Box:

Could you please give me some information on Dale Robertson who played *Jesse James* in "Fighting Man of the Plains"? I think he is one of the most handsome men I've seen since John Derek came along.

ADELE RICHMAN
Hollywood, Cal.

(*Dale Robertson was born July 14, 1923, in Oklahoma City. He's 6'1, 180 lbs., has dark brown hair, is unmarried. Next picture, "Cariboo Trail."*)

I think we should see more of Clark Gable. He's a wonderful actor. Some people must think he's getting old, but he is just reaching middle age. Besides, age doesn't count much anyway. Where can a fan send a letter to Mr. Gable?

DORIS LOWERY
Tulsa, Okla.

(*Write to Mr. Gable at his studio, M-G-M, Culver City, Cal. For studio addresses and vital statistics of 217 of the top stars, see the Photoplay Annual, now on the stands.*)

I would like you to settle a dispute I have with my friend. I contend that Vivien Leigh won an Oscar for "Gone with the Wind." Furthermore, Clark Gable did not win his Oscar for that film but for "It Happened One Night."

JEROME SILVER
Bronx, N. Y.

(*You're right on both counts.*)

In "All the King's Men," I noticed an actress who, to me, was wonderful. Her name is Mercedes McCambridge. I would like some information on her.

GRACE CARIDI
Brooklyn, N. Y.

(*Mercedes McCambridge, a top radio star, was born in Joliet, Ill. She is 5'3, 112 lbs., has brown eyes and brown hair. Divorced, she has an eight-year-old son.*)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

NOW!

The fabulous flattery of candlelight...captured in a face make-up!

Revlon's 'Touch-and-Glow'

new liquid make-up made with Lanolite

You know the lovely *velvet* look your skin takes on by candlelight? The tender glow of color, the all-but-flawless texture? This is the look your skin can have (even in the sunlight!) with Revlon's "Touch-and-Glow"**.

"Touch-and-Glow" ends all your taboos about make-up! Here at last, a *good-for-your-skin* make-up . . . never masky, never greasy, never *drying*, thanks to Lanolite**, exclusive new skin-softening ingredient. 7 scientifically formulated shades, with harmonizing Revlon Face Powder.

The only make-up that gives your skin the "*mat*" finish* 1.00 and 1.50 PLUS TAX

*Not *shiny*, not *masky*...so natural, just *right!*

HAT: JOHN-FREDERICS JEWELS: WINSTON. COLOR-CASTING BY REVLON. ©1950 REVLON PRODUCTS CORP. **TRADEMARK

LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

FASHION designer Edith Head: "Women should dress up for evening, even if they are married."

* * *

A New York hotelman received a wire from cowboy Roy Rogers reading: "Arriving Feb. 9, reserve suite for two."

The hotelman cagily queried back: "Are you bringing your wife or your horse?"

* * *

Humphrey Bogart: "Baby's baby doesn't cry. He just whistles."

* * *

Red Skelton, talking about a certain lahde-dah chorine who married a big bankroll: "I understand she has a library filled with morocco-bound comic books."

* * *

The Hollywood Influence: Advertisement in a Los Angeles newspaper:

"For Sale. Movie Star's Brother's Home."

* * *

News item: "Bette Davis may be starred in a Western."

This I gotta see, Bette in an emotional scene chewing on a stirrup.

* * *

The M-G-M record company released a record titled, "Ten Commandments of Wedded Bliss," telling people how to be happy though married. It was on a non-breakable record.

* * *

A dinner guest at the home of Groucho Marx complained: "These sausages taste like meat at one end, but bread crumbs at the other."

"Correct," said Groucho. "In times like these, nobody can make both ends meat."

* * *

Patsy Kelly: "My legs don't match Gracie's. In fact, they don't even match."

* * *

A little Hollywood brat in a swanky private school persisted in annoying his teacher. Finally, in desperation, the teacher reprimanded him with:

"Tomorrow, I want you to bring a note from your psychiatrist."

* * *

Overheard about a movie doll who married for money: "She went into marriage with her hands wide open."

* * *

Max Baer to a movie make-up man: "I don't like make-up. The only thing that feels natural on my face is resin."

* * *

In line with Hollywood's new outlook, Mark, the New York hair stylist, has just created a new Hollywood coiffure, "The Economy Wave."

* * *

Brooklyn mother to a friend: "My son writes from Hollywood that he's going to marry one of those Goldwyn girls."

"Congratulations," said the friend. "I understand it's a very wealthy family."

I dreamed
I went cruising in my
maidenform bra*

"What a bon, bon voyage! A wonderful whirl on deck—everything's ship-shape! And all because I'm all decked out in my Maidenform bra. Curves take such beautiful turns when you're turned-out in a Maidenform." Canny cut, fine fabric are all in a plot to make a lovelier, more alluring you! No doubt about it—Maidenform is your dream bra come true. Shown: Over-ture*—a marvel for molding, in white satin; just one of a vast collection of styles and fabrics.

There is a Maiden Form for every type of figure!

*Reg. U. S. Pat. Off. Photo: Dan Wynn

Salute to the Marines: James Brown, John Wayne, John Agar carry on in the tradition of the Leathernecks

✓✓ (F) Sands of Iwo Jima (Republic)

THIS lively fight-filled picture points up the rigors of Marine warfare. Battle scenes, culminating in the capture of Iwo Jima, are thrillingly depicted.

As the traditionally tough sergeant, who is a good guy underneath, John Wayne is attractively rugged. A little too rugged as far as his men are concerned, especially John Agar, a boyishly belligerent leatherneck. Wayne tries to win his friendship to no avail. Others in the company are husky Forrest Tucker, James Brown and Arthur Franz. Wally Cassell clicks as a happy-go-lucky fellow.

In the romance department, there's Adele Mara whom Agar woos and weds in record time. Julie Bishop sympathetically plays a girl who picks up Wayne in a bar.

Your Reviewer Says: Hard-hitting war epic.

✓½ (A) Woman in Hiding (Universal-International)

NEVER was a damsel in deeper distress than Ida Lupino in this suspenseful melodrama. Howard Duff is just the lad to rescue her, but he places her in greater jeopardy than ever!

True, Duff is unaware that Ida is being hounded by her big brute of a husband, Stephen McNally. Ida runs away on her wedding night after learning from McNally's erstwhile sweetheart that he was the cause of her father's "accidental" death. Thereafter, Ida becomes a prospective corpse.

Lupino successfully conveys the fear of a fugitive from death; Duff combines nonchalance and gallantry; McNally inspires terror and newcomer Peggy Dow is a standout as the "other woman."

Your Reviewer Says: A spine-tingling yarn.

Romance on the range: Alexis Smith wins Errol Flynn's heart in a fast-moving tale of the sheep country

✓✓ (F) Montana (Warners)

GET set for a rousing tale of the range starring Errol Flynn and Alexis Smith. Decked out in Technicolor, it's plumb full of hard riding, straight shooting and fast wooing.

An Australian sheep rancher who won't take no for an answer, Flynn brings his flocks to the cattle barons' land in Montana of 1879. Their territory is a closed corporation from which strangers, in general, and lowly sheep herders, in particular, are barred by six-shooters. Practically all Montana is owned by Alexis, a high-spirited gun-totin' wench, and her wealthy fiancé, Douglas Kennedy. Flynn's objective is to wangle grazing land for his sheep on one hand, and steal the lovely redhead from Kennedy on the other. How he does it makes for a brisk action film.

Your Reviewer Says: Big breezy Western.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Good ✓ Fair
F—For the whole family A—For adults

War nerves: The effect of precision bombing on officer and men as portrayed by Gregory Peck, Bob Arthur

Story of the smart set: Van Heflin, Barbara Stanwyck in a drama of marriage and morals in Manhattan

✓✓ (F) Twelve O'Clock High (20th Century-Fox)

THE story of how the Eighth Air Force launched its daylight bombing of Germany, in 1942, is graphically described in this first-rate war film.

Gregory Peck delivers a forceful performance as a brigadier general, who drives himself as relentlessly as he drives his men. His refusal to excuse human reactions to the stress and strain of war makes him just about as unpopular as the enemy. However, it's his job to build the crumbling morale of the 918th Bomb Group and he means to do it.

Completely devoid of love interest, this is a man's picture. Air battles, culled from official War Department files, lend it considerable realism. A splendid supporting cast includes Gary Merrill, Dean Jagger, Hugh Marlowe and Milland Mitchell.

Your Reviewer Says: Impressively grim.

Stage

For Complete Casts of Current Pictures See Page 110
For Best Pictures of the Month
and Best Performances See Page 101
For Brief Reviews of Current Pictures See Page 107

✓½ (A) East Side, West Side (M-G-M)

IT takes two to make a marriage work. But Barbara Stanwyck works at it overtime while her socialite spouse, James Mason, does all the playing. Ava Gardner is the charmer who lures him from hearth and home. An added complication has Van Heflin mad about Barbara to the distress of his childhood sweetheart, Cyd Charisse.

In a role which is a departure from her usual portrayals of neurotics, Stanwyck is most sympathetic. As her erring mate, Mason conveys the confusion of a man torn between two women. Heflin is at once charming and forthright, Gardner a tantalizing female whose every curve spells danger. Charisse makes a lovely loser and Beverly Michaels is stunning as a hard-boiled blonde.

Your Reviewer Says: Slick domestic drama.

✓½ (F) Captain China (Paramount)

AT long last, John Payne has a red-blooded role and he certainly makes the most of it.

Payne vividly portrays a two-fisted seafaring fellow, bent upon clearing himself of the charge of drinking on duty and wrecking his ship. It's his word against that of Jeffrey Lynn, captain of a tramp steamer. Payne books passage on the boat and promptly tangles with crew member Lon Chaney in one of the most savage screen fights of the year. Restless adventure-seeking Gail Russell is obviously thrilled by the fracas.

Edgar Bergen is more kindly than comical as a middle-aged Swede; Michael O'Shea convincingly plays a sailor drowning his troubles in drink; Ellen Corby is a screwball writer.

Your Reviewer Says: Lusty and gusty.

Vicki: *I've been dying to tell you what I discovered about that you-know-every-month business. You just use Tampax and it makes all the difference in the world!*

Meg: Why Vicki, I've heard that too. The fact is I'm getting fed up with the old belt-pin-pad routine.

Vicki: *They say Tampax just won't let you be self-conscious at such times. You actually forget all about it.*

Meg: The way I look at it—if millions already use Tampax, why should we hang back?

Vicki: *Right you are, so here I go for a month's supply to put in my purse.*

Invented by a doctor for *internal absorption*, Tampax is made of pure surgical cotton contained in patented applicators. No belts, pins or external pads. No odor. No chafing. Invisible and *unfelt* when in place. Quick to change. Easy disposal. At drug and notion counters in 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

✓½ (F) Conspirator (M-G-M)

WITH this picture, Elizabeth Taylor clearly establishes her dramatic ability. Breathlessly beautiful, she brings great vitality to the role of an eighteen-year-old American girl who weds an attractive older man after a whirlwind courtship. He is Robert Taylor, ostensibly a major in the British Army, but actually a member of the Communist Party.

What starts out as a heavenly honeymoon turns into a horrible nightmare for Liz when she discovers her husband is secretly supplying military information to his Russian associates. The plot takes a really sinister twist when Taylor is ordered to do away with his young bride because she is dangerous to the cause.

An odd, not altogether convincing story, it nevertheless holds your attention. The two Taylors are supported by a British cast featuring Robert Flemyng and Honor Blackman.

Your Reviewer Says: Liz steals the show.

✓ (F) Bagdad (U-I)

HERE'S a colorful desert drama swarming with sheiks, pashas, princes, dancing girls and saber-wielding assassins. Also Maureen O'Hara as an English-educated Arabian princess.

The moment Maureen (who can't decide whether to be a haughty lady or a bewitching siren) sets foot in Bagdad, she is knee-deep in intrigue and romance. There's personable Paul Christian, a prince who affects various disguises to avert a violent death by warring tribes. Believing him responsible for her father's murder, Maureen plans to kill Christian though she really wants to kiss him.

Vincent Price is at his oiliest as Bagdad's Turkish military governor and John Sutton, as usual, is a thoroughgoing rascal. Jeff Corey is in this, too, hiding behind the beard of an ancient Arabian.

Your Reviewer Says: Treachery in Technicolor.

✓½ (F) Dear Wife (Paramount)

THIS chucklesome comedy takes up where "Dear Ruth" left off, reintroducing Bill Holden, Joan Caulfield, Mona Freeman, Billy De Wolfe and Edward Arnold.

Joan has meanwhile married Bill but, because he isn't making much money as a bank teller, they live with her parents and teen-age sister Mona. Joan's ex-fiancé Billy, who caricatures the role of a stuffy banker, is still hanging around in the hope that the Young Marrieds will find the going too tough. A family crisis arises when politically conscious Mona wages a lively campaign to elect Holden state senator. Too late, she learns that her brother-in-law will be running against her own father, the judge. But then Mona has a talent for complicating a simple situation. Joan's loyalty 'twixt husband and father wavers when Bill's campaign manager turns out to be attractive Arleen Whelan.

Your Reviewer Says: Bright 'n' cheery.

✓✓ (A) Side Street (M-G-M)

FARLEY GRANGER is on the run again and, once more, Cathy O'Donnell is the girl who loves him for better or worse. They inject considerable realism into a tense melodrama strewn with corpses.

Farley strikingly portrays an ordinary guy caught in the toils of temptation. He steals some money to provide medical care

(*Continued on page 26*)

MOVIES — FINE ENTERTAINMENT AT LOW COST

Listen in!

February 13th for

The Lux Radio Theatre's

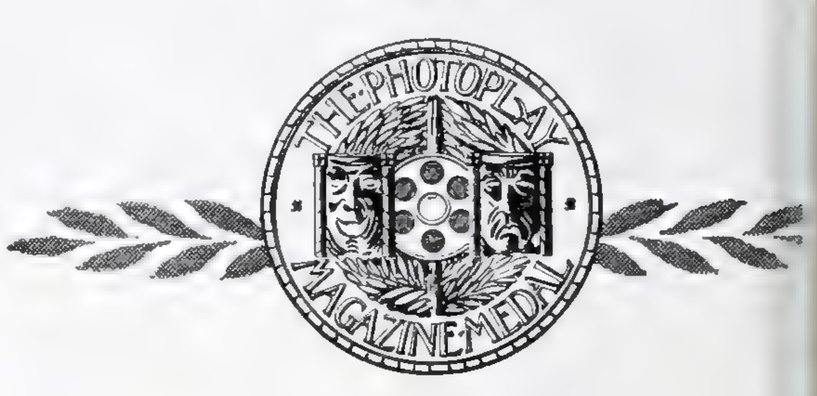
presentation of America's favorite motion picture for 1949

WINNER OF

PHOTOPLAY

Gold Medal

AWARD



★ **The most popular movie and most popular stars of 1949 have been selected by millions of movie-goers in PHOTOPLAY'S Annual Nationwide Election. Announcement of the winning picture and its stars will be made in the March issue of Photoplay. Don't miss it! On your newsstand February 10. And be sure to tune in Monday night, February 13th, to hear the Lux Radio Theatre's production with the original stars. Columbia Network Coast-to-Coast. See your paper for time and station.**

JEEPERS! Buttercup Almost Forgot!

She's learned the Hard Way what it Costs to Forget, and Buttercup's Taking no Chances.

There was that Jolly Bachelor, Fresh from Kalamazoo, with plenty of Lettuce and "Object Matrimony" written all over him, whose First date was his Last.

Ditto for the big, bronze Glamour Boy at the Beach last summer, who Kissed her Once, then gave her the Deep Freeze.

Ditto for that quiet Casanova who took her to the Early Movies then Dropped her on her own Doorstep at half-past-nine.

That isn't going to happen this time. Buttercup's got a new Boy Friend and she intends to Keep Him. She isn't going to let Halitosis (unpleasant breath) Snap the String in Cupid's Bow. This time She'll be *Sweet Little Buttercup* because she's going back Right Now to let Listerine Antiseptic look after her breath.

She knows Listerine Antiseptic is the *Extra-Careful* precaution against offending. She knows that it freshens and sweetens the breath . . . not for mere minutes . . . but for hours, usually.

Moral: It's better to be sweet than side-tracked, so, before any date, never, never omit Listerine Antiseptic.

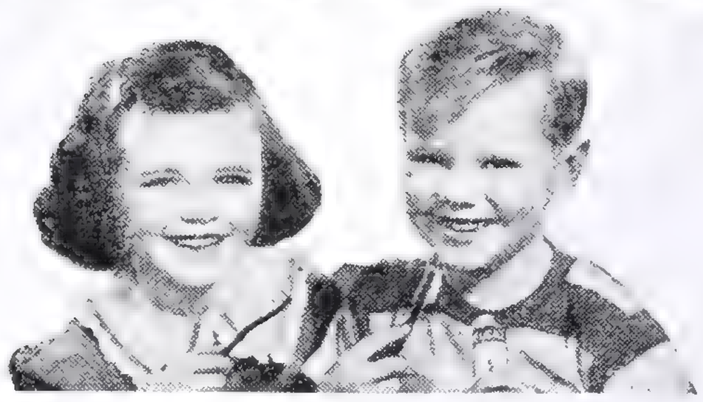
While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

LAMBERT PHARMACAL COMPANY, *St. Louis, Missouri*

P

NOW! PROOF THAT BRUSHING TEETH RIGHT AFTER EATING WITH

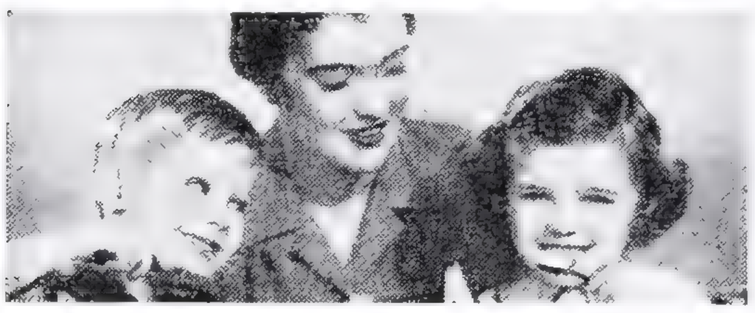
COLGATE DENTAL CREAM HELPS STOP TOOTH DECAY!



Exhaustive Research by Eminent Dental Authorities Proves How Using Colgate Dental Cream Helps Stop Tooth Decay Before It Starts!

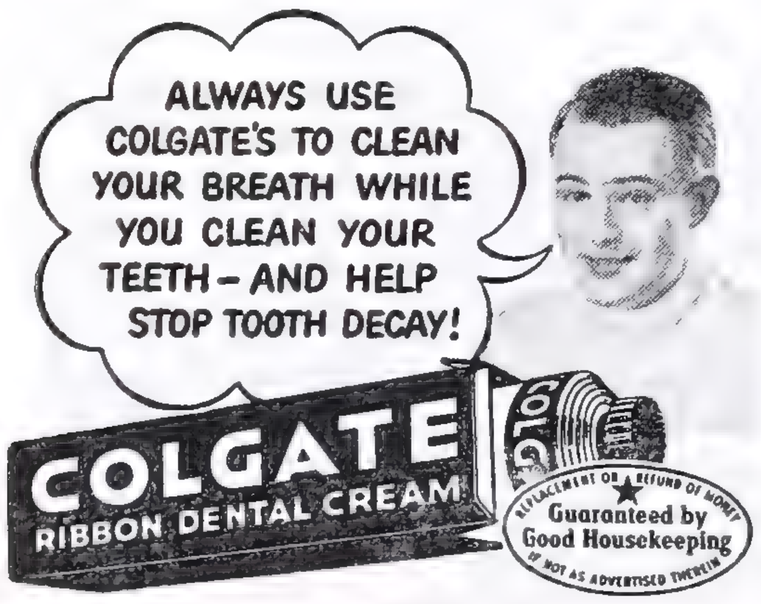
Now, the toothpaste you use to clean your breath while you clean your teeth, offers a *proved* way to help stop tooth decay before it starts! 2 years' continuous research at leading universities—hundreds of case histories—makes this the most *conclusive* proof in all dentifrice research on tooth decay!

Colgate's contains all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No risk of irritation to tissues and gums! And no change in flavor, foam, or cleansing action!



No Other Dentifrice Offers Proof of These Results!

Modern research shows tooth decay is caused by mouth acids which are at their worst right after eating. Brushing teeth with Colgate's as directed helps remove acids before they harm enamel. And Colgate's penetrating foam reaches crevices between teeth where food particles often lodge. No dentifrice can stop *all* tooth decay, or help cavities already started. But brushing teeth with Colgate Dental Cream as directed is a safe, *proved* way to help stop tooth decay!



(*Continued from page* 24)

for his young wife Cathy, and the baby about to be born. Soon, he is implicated in a series of murders engineered by badman James Craig and crooked lawyer Edmon Ryan. It looks like Granger will be their next victim unless he outwits them before the police close in on him. You'll find yourself pulling for him like mad as he gets into one tight corner after another.

Paul Kelly makes a capable police captain and Jean Hagen ("Adam's Rib") turns in a poignant performance as Craig's all-too-trusting sweetheart.

Your Reviewer Says: You'll chew your nails.

✓ (F) Undertow (U-I)

FATE is mighty unkind to square-jawed Scott Brady. First, his gambler "friend," John Russell, pins a murder rap on him; then his pretty sweetheart, Dorothy Hart, double-crosses him. It takes Scott quite a while to catch on, but the audience knows, right off, what the set-up is in this rough-'n'-tumble affair.

Brady is suitably straightforward, Russell a smooth-talking rat and Hart a gal without a heart. Peggy Dow, who believes in Scott's innocence and goes all out to help him, is pleasingly sincere. Brady's boyhood chum, detective Bruce Bennett, is quietly effective.

It adds up to a fairly entertaining crime film.

Your Reviewer Says: Slam-bang crook story.

(A) And Baby Makes Three (Columbia)

ACTING upon the premise that nothing could be funnier than an expectant father, especially if the mother-to-be has meanwhile divorced him to wed another, the movie makers have whipped up a broad farce with Robert Young and Barbara Hale in the leading roles.

Loath to see his ex-wife, Barbara, marry rich playboy, Bob Hutton, Young announces his intention of fighting for partial custody of the coming baby. Then he clinches matters by becoming engaged to Janis Carter, the sighful eyeful mentioned in the divorce suit. Next, it's Barbara's play and she comes up with a daring idea which, however, backfires unexpectedly.

Young is amusingly flabbergasted as events overtake him, and Hale turns in a neat job as the chief cause of the marital

(*Continued on page* 28)

Jack Lord and Hope Miller in scene from "Cry Murder," film with New York setting

Here's High Adventure at Lowest Cost!

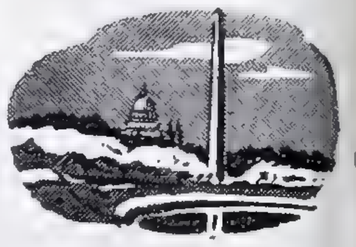
GREYHOUND AMAZING AMERICA TOUR

Because they cost so very little, Greyhound *Amazing America Tours* will set you free as the breeze to go where you please... for *any* length of time... to *any* of the Nation's great cities or popular playgrounds. Each Tour includes transportation, hotel accommodations, itineraries, and special sightseeing—planned for you *at no extra charge!*

NEW YORK CITY $18.55*
Four gay days of sightseeing at famous spots, 3 nights at smart hotel.

CALIFORNIA $14.00*
Four thrilling days in Los Angeles and all of Movieland, 3 nights' hotel accommodations.

WASHINGTON $19.75*
Historic tours at Nation's Capital during 4 dramatic days. Three nights' hotel.



OTHER TOURS TO CHOOSE FROM:

FLORIDA CIRCLE, 11 Days	$81.05*
BOSTON, 4 Days	$24.00*
MIAMI, 6 Days	$33.85*
COLONIAL VIRGINIA, 6 Days	$40.45*
SAN FRANCISCO, 4 Days	$16.25*
CHICAGO, 3 Days	$12.00*
NEW ENGLAND CIRCLE, 7 Days	$46.55*
SALT LAKE CITY, 3 Days	$ 8.50*
HAVANA, 4 Days	$60.70*

(Includes round-trip fare by bus and airplane from Miami to Cuba.)

MEXICO CITY, 8 Days $65.15*

Note: Except as shown, prices do not include transportation to point where tour begins. U.S. tax extra. Prices shown include double-room (per person) hotel rates. All prices subject to change. **To these prices, add Greyhound round-trip fare from your home town.*

MAIL THIS COUPON FOR TOUR INFORMATION

Greyhound Information Center
105 W. Madison, Chicago 2, Ill.

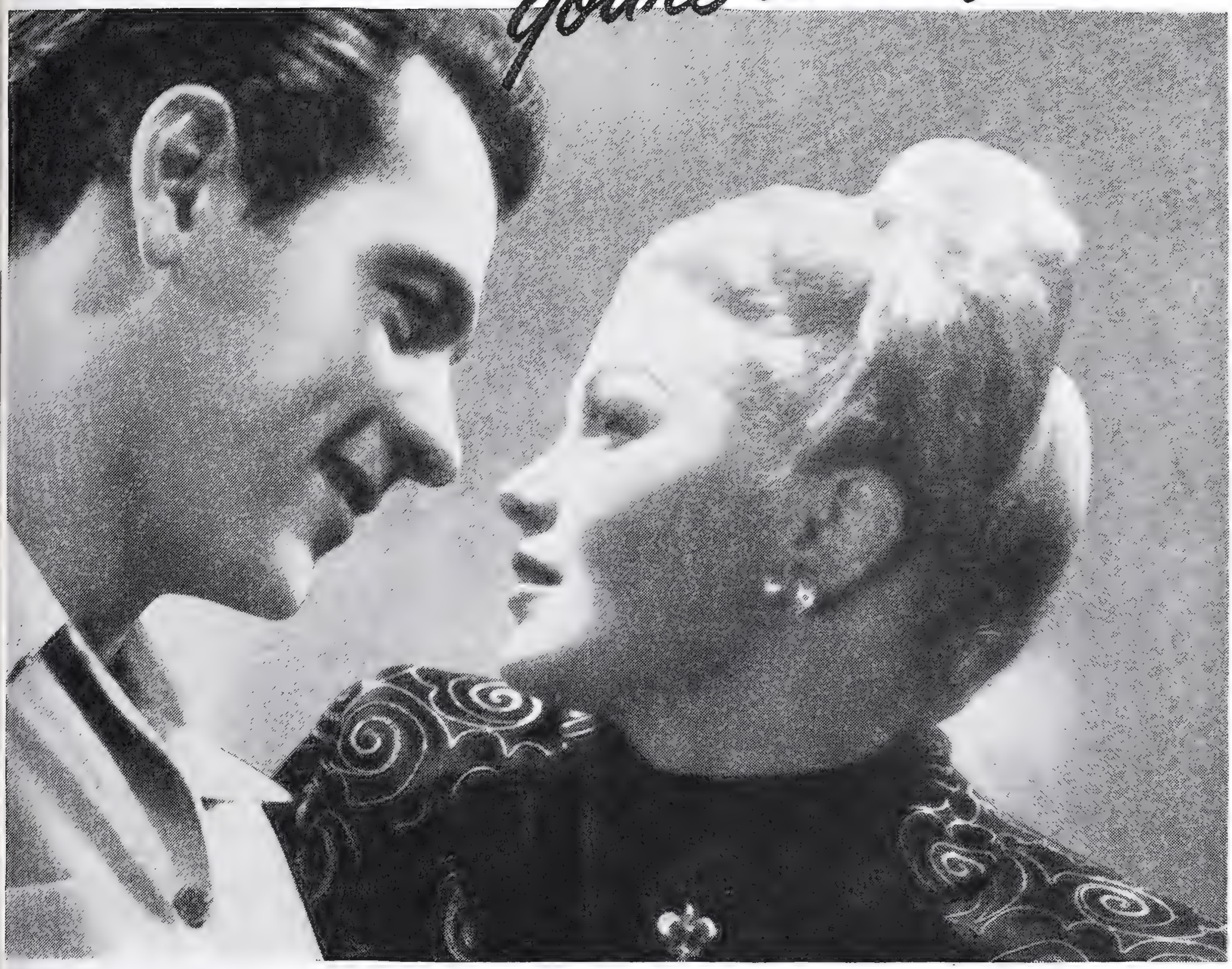
Please send your folder about this tour:.....

NAME .....

ADDRESS .....

CITY ..... STATE TS-3-50

"Joan, you're beautiful!"



JOAN CAULFIELD as she plays opposite WILLIAM HOLDEN in Paramount Pictures' "DEAR WIFE"

ANOTHER FINE PRODUCT OF
LEVER BROTHERS COMPANY

"I'm a Lux Girl"

says JOAN CAULFIELD

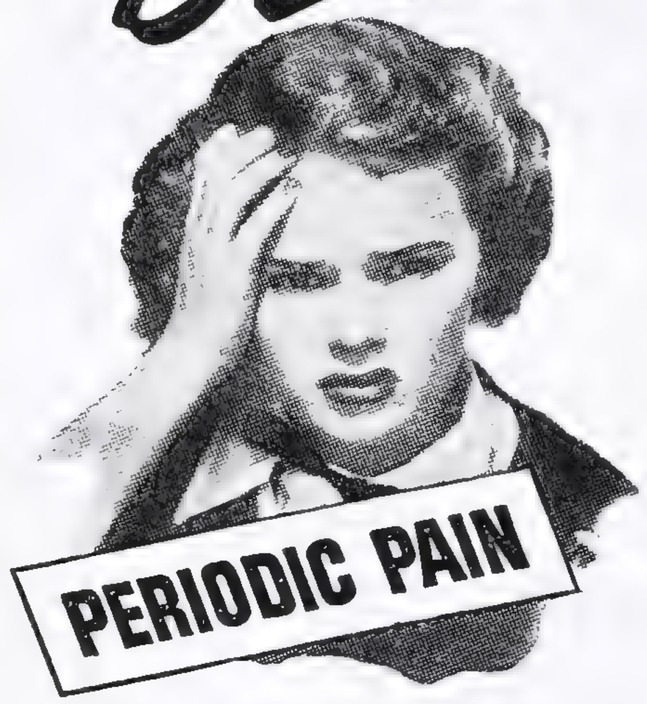
It's thrilling—the softer, smoother look this daily care will give your skin! In recent tests by skin specialists, actually three out of four complexions improved in a short time.

"My Lux Soap facials do wonders for the skin," says Joan Caulfield. "I smooth the fragrant lather well in, rinse, then pat with a soft towel to dry."

Try this care 9 out of 10 screen stars use for million-dollar complexions. You'll love the big *bath size* cake, too—so fragrant, so luxurious!

9 out of 10 Screen Stars use Lux Toilet Soap

Bonnie's BLUE



Don't let the calendar make a slave of you, Bonnie! Just take a Midol tablet with a glass of water...that's all. Midol brings faster relief from menstrual pain —it relieves cramps, eases headache and chases the "blues."

FREE 24-page book, "What Women Want to Know", explains menstruation. (Plain wrapper). Write Dep't. B-30, Box 280, New York 18, N. Y.

Bonnie's GAY WITH MIDOL

All Drugstores have Midol

(*Continued from page* 26)

mix-up. Billie Burke, Nicholas Joy and Lloyd Corrigan round out a hard-working cast.

Your Reviewer Says: Just average.

✓ (F) The Kid from Texas (U-I)

ONCE more, Audie Murphy is a bad boy. As *Billy, the Kid,* notorious outlaw of the Old West, he is cold, deliberate, quick on the draw, a brash young bandit who picks off twenty-one men before a bullet finally ends his colorful career. *The Kid's* exploits, according to this version, were prompted purely by vengeance, not personal gain. Which is interesting, if true.

Originally from Texas, the youngster finds refuge in New Mexico in the home of understanding Shepperd Strudwick. It's when his attorney-friend Strudwick is murdered in cold blood that *Billy* buckles on his guns and hunts for the killers.

Told in Technicolor, this is a fast-moving film with Gale Storm, Albert Dekker and Will Geer among the supporting players.

Your Reviewer Says: Saga of an outlaw.

✓ (F) Indian Scout (Small-UA)

THIS buckskin drama of covered wagon days is jam-packed with "Injuns" on the warpath. The opposing sides really whoop it up in grand style.

As Indian scout *Davy Crockett,* cousin of the Crockett of Alamo fame, George Montgomery is as brave as he is likable. His friend, Philip Reed, makes a heap handsome Indian. Reed is suspected of being a spy but the redskins know he is no friend of theirs, and they are all set to make short shrift of him. Ellen Drew, a pretty schoolteacher who turns out to be part-Indian herself, seesaws between her fanatical father, Indian chief Robert Barrat, and the whites.

It's a rip-roaring small-fry special.

Your Reviewer Says: Return of the redskins.

✓½ (F) The Rugged O'Riordans (U-I)

WHEN you see this interesting, if somewhat sombre, story of a pioneering family in the Australian wilds, you will appreciate the advantages of steam heat and modern plumbing.

The *O'Riordans,* originally Irish immigrants, are modest farmers with five strapping sons. Michael Pate, the oldest and strongest, is all for settling a wild new territory which the government is offering to any takers. Converting the jungle into pasture land is back-breaking work but, under Michael's able leadership, the boys gradually make progress. And then, the greatest threat of all presents itself when Michael falls in love with Wendy Gibb, the childhood sweetheart of his brother, Ken Wayne. A desperate fight ensues with the final solution furnished by the boys' understanding mother, Thelma Scott.

For a different kind of movie, this fills the bill nicely.

Your Reviewer Says: Good pioneer picture.

(A) Paid in Full (Paramount)

OVERFLOWING with sentiment, this deals with Marriage and Motherhood in capital letters. Suggested by a Reader's Digest story, it's the tale of two sisters—one noble, the other selfish—who attract the same man.

Robert Cummings affably portrays an advertising executive who chooses the wrong girl and lives to regret it. Lizabeth Scott is oh, so intense as the self-sacri-

(*Continued on page* 100)

Frank will catch it...

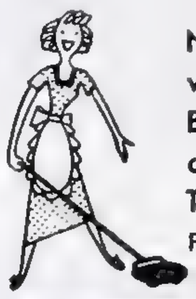
Frank groans when his pipe tobacco spills all over the newly cleaned rug. His wife will have to get out the vacuum again. And don't think she won't mention her trouble to Frank—LOUD!

Fred won't...

Fred spills tobacco, too. But he whisks up the mess in a minute, with their new Bissell Sweeper. Fred's wife has the perfect sweep-up team . . . a vacuum for heavy cleaning, a handy Bissell® for quick clean-ups.

Only BISSELL has "BISCO-MATIC"* brush action

This miracle-action brush adjusts itself automatically to thick rugs or thin, without any pressure on the handle whatsoever! It even gets the dirt under beds, where you can't press down.



New Bissell Sweepers with "Bisco-matic" Brush Action as low as $6.45. Illustrated: The "Vanity" at $8.45.
Prices a little more in the West.

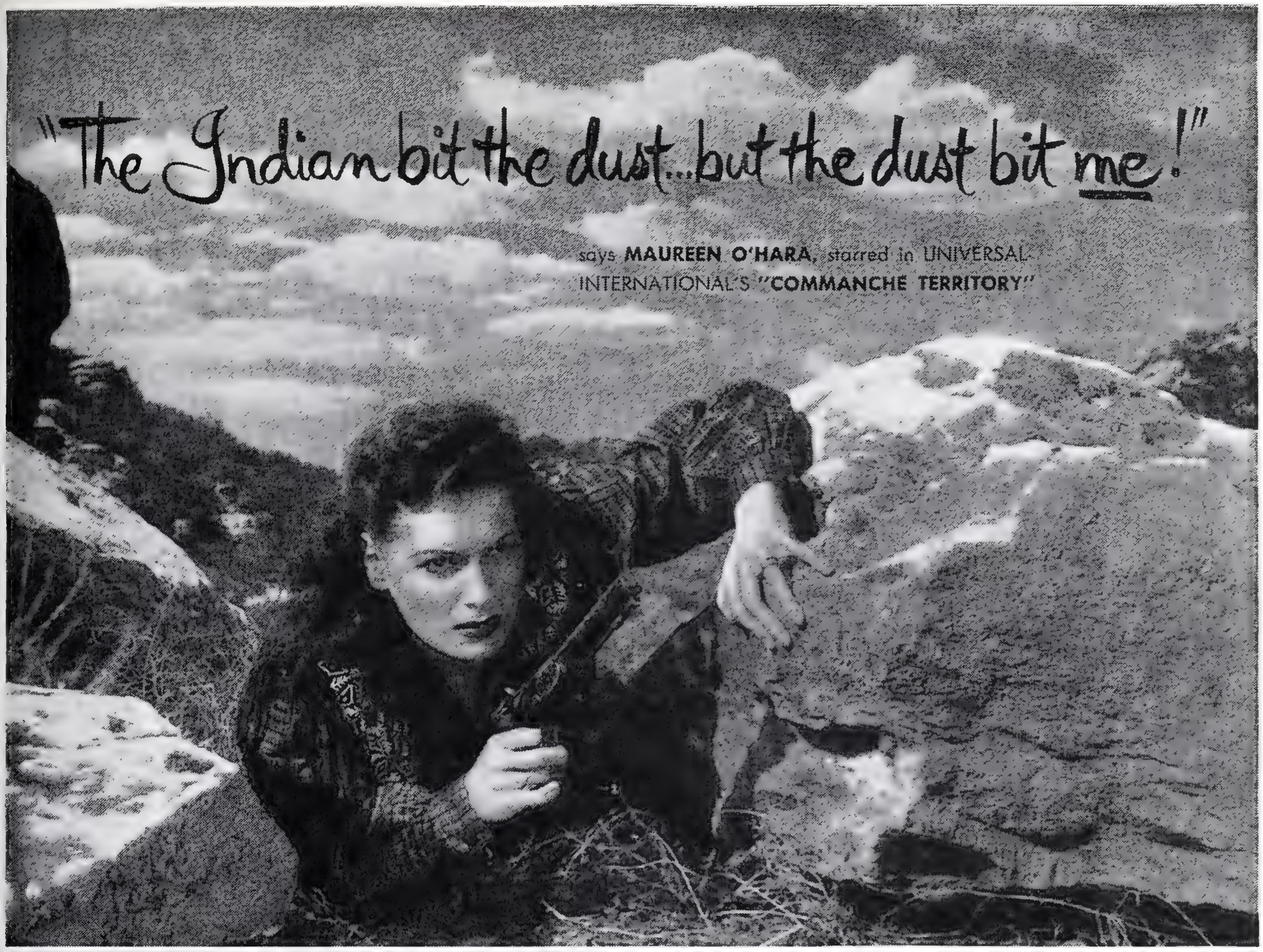
BISSELL SWEEPERS

Bissell Carpet Sweeper Company
Grand Rapids 2, Michigan

*Reg. U. S. Pat. Off. Bissell's full spring controlled brush.

"The Indian bit the dust...but the dust bit me!"

says **MAUREEN O'HARA**, starred in UNIVERSAL-INTERNATIONAL'S **"COMMANCHE TERRITORY"**



SHOOTING INDIANS IN "COMMANCHE TERRITORY" WAS HARDER ON MY HANDS THAN ON THE INDIANS! DUST TORTURED MY SKIN . . .

I DROVE horses for days with reins rasping my palms . . .

AND GRITTY alkali dust sifting all over my hands . . .

BUT JERGENS LOTION kept them from looking rough and ugly...

SO THAT they were soft and lovely for close-ups.

BEING A LIQUID, Jergens is absorbed by thirsty skin.

CAN YOUR LOTION OR HAND CREAM PASS THIS "FILM TEST"?

To soften, a lotion or cream should be absorbed by upper layers of skin. Jergens Lotion contains quickly-absorbed ingredients doctors recommend – no heavy oils that merely coat the skin. Proof? Water won't "bead" on hand smoothed with Jergens Lotion (left hand) as with a lotion or cream that leaves a heavy, oily film (right hand).

YOU CAN PROVE it with this simple test described above...

YOU'LL SEE why Jergens Lotion is my beauty secret . . .

Jergens Lotion

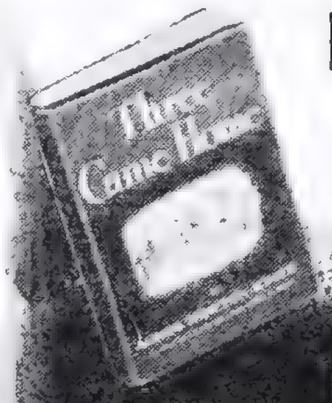
used by more women than any other hand care in the world

still 10¢ to $1 plus tax

USED by Hollywood stars 7 to 1 over other hand cares!

What her eyes have seen!
what her heart has known!
what her love has lived through!

This is a *True Story*...
one of the great personal stories of our time...
told the way it happened—
to one woman who will live it forever!



From the best-selling Book-of-the-Month and Reader's Digest sensation by Agnes Newton Keith!

DARRYL F. ZANUCK presents a shattering new experience for you!

Three Came Home

starring

CLAUDETTE COLBERT

with Patric Knowles · Florence Desmond · Sessue Hayakawa
Directed by JEAN NEGULESCO · Produced by NUNNALLY JOHNSON
Screen Play by Nunnally Johnson · Based on the Book by Agnes Newton Keith

20th CENTURY-FOX

Congratulations!

AGAIN, the curtain rises on the drama of the Photoplay Gold Medal Awards. Your votes have been cast. It is time to announce the winners, those stars and motion pictures *you* have chosen, you, the movie-goers of America who make the world of motion pictures possible by your continuing support.

On the following pages, you will read the fascinating story of what you have decided are the film bests of 1949. As you read, remember that there are no other awards like these. Only through these Gold Medals does the public make known its feelings, honor the stars and films which have brought the most enjoyment to the most movie-goers.

Monday night, February 13, in the luxurious red and white Crystal Room of the Beverly Hills Hotel, the Gold Medals will be awarded before an audience of 500 of Hollywood's top producers and performers. Preceding the Awards celebration, you can, by tuning in the stations of the CBS radio network (at 9 p.m. EST), listen to the Lux Radio Theatre's full hour dramatization of the Gold Medal picture, with the original stars playing the roles that made this film the most popular of the year.

The Awards, themselves, will be broadcast on the nation-wide network of the American Broadcasting Company (at 10:30 p.m. CST, MST, PST and 11:30 EST), thanks to that modern engineering miracle of tape recording. George Murphy will be the master of ceremonies, introducing the stars and producers you have selected for the honor of being America's most popular.

For their role in the Gold Medal Awards, the symbol of your choice, the editors of Photoplay are humbly grateful

Fred Hamm

ANNOUNCING PHOTOPLAY'S GOLD

The race was close, the finish exciting. Here, at last, is the news you have been waiting for—your favorites for 1949

Winner Jane Wyman, chosen as the leading actress for her moving performance in the picture "Johnny Belinda"

PHOTOPLAY FEATURE ATTRACTION

Winner James Stewart, voted the public's favorite actor for Gold Medal performance in film "The Stratton Story"

MEDAL WINNERS FOR 1949

Winning picture: "The Stratton Story," with June Allyson, Jimmy Stewart

PRESENTING . . . The Photoplay Gold Medal Awards for 1949. Won for the most popular performances and the most popular picture of the year.

Chosen by you, the movie-going public of America, in the only popularity poll of its kind in the world—the poll conducted by Audience Research, Inc., by which you can state *your* choices for best-liked performances and films.

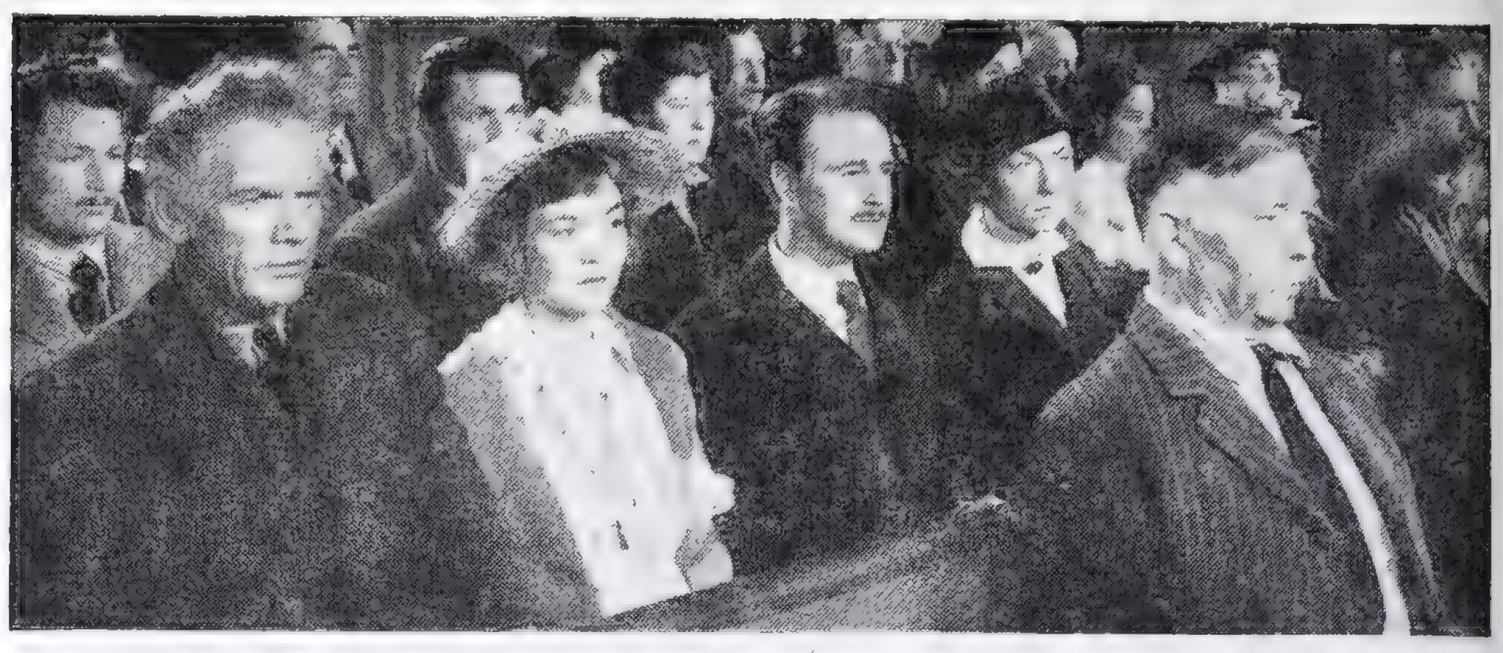
The Gold Medal Winners . . . Jane Wyman, Jimmy Stewart and "The Stratton Story."

Yes, ladies and gentlemen, you, the motion picture audience of the United States, once again have determined the best-liked in the world of films. To the chosen goes the symbol of the people's choice, the honored Gold Medals first awarded in 1919. And, this year, the winners have an added honor. For you have chosen your stars not merely on the basis of popularity, but, for the first time, you have chosen the actor and the actress whose *performances* you have most enjoyed in a film seen by you during the past year.

You chose Jane Wyman as the winner of the Gold Medal for her poignant performance in "Johnny Belinda." You chose Jimmy Stewart for his most appealing performance as *Monty Stratton* in "The Stratton Story." And, as the most enjoyed of all films of the year, "The Stratton Story" itself.

MOST POPULAR PICTURES

ANNOUNCING PHOTOPLAY'S GOLD



"Johnny Belinda" with Charles Bickford, Jane Wyman, Lew Ayres and Agnes Moorehead. It was role in this film that gave Jane her lead as most popular actress

"Champion," grimly realistic story of the ring, with Kirk Douglas, Marilyn Maxwell

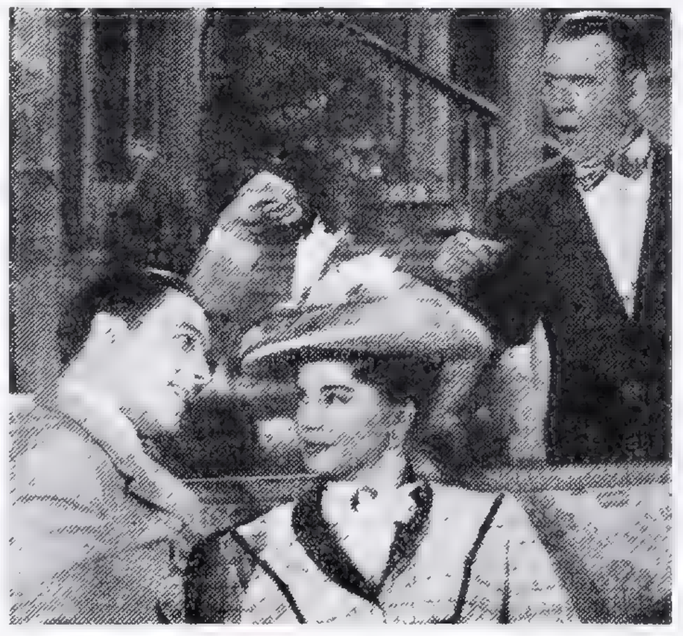
"Home of the Brave," racial theme, with Douglas Dick, James Edwards

"House of Strangers," drama of the East Side, with Edward G. Robinson

"I Was A Male War Bride" with Marion Marshall, Cary Grant and Ann Sheridan

"Little Women" with June Allyson, Margaret O'Brien and Janet Leigh

"Mr. Belvedere Goes to College," campus comedy, with Clifton Webb, Shirley Temple

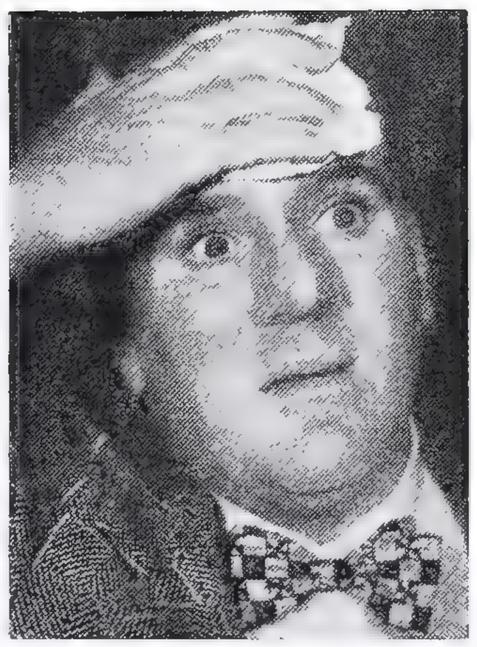


"Take Me out to the Ball Game," Gene Kelly, Esther Williams, Tom Dugan

"Red River" (John Wayne, Monty Clift) was in top ten in early count

MOST POPULAR STARS

June Allyson, well remembered for "Little Women"



William Bendix scored in film "The Life of Riley"

You were equally definite in choosing the next four most popular men and women stars in enjoyable performances. Among women, and in alphabetical order, after Miss Wyman you most enjoyed: June Allyson in "Little Women," Ingrid Bergman in "Joan of Arc," Olivia de Havilland in "The Snake Pit" and Loretta Young in "Mother Is a Freshman."

For men stars, you selected these four after James Stewart (again in alphabetical order): William Bendix in "The Life of Riley," Kirk Douglas in "Champion," Cary Grant in "I Was a Male War Bride" and Bob Hope in "Sorrowful Jones."

You will notice an interesting fact about these Most Enjoyed Ten—there is only one newcomer among them. This is Kirk Douglas, whose rise has been exceptionally rapid. He was in only two pictures last year—"Champion" and "A Letter to Three Wives"; and in 1948 also in two movies, "My Dear Secretary" and "I Walk Alone."

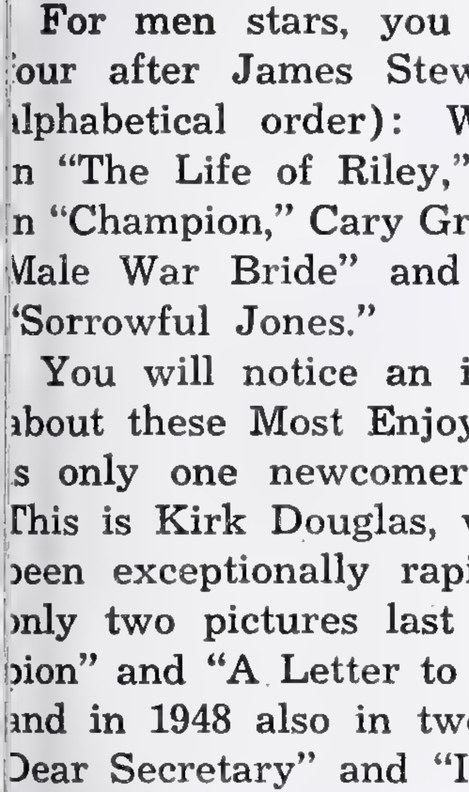
Yet this young man, completely unknown to you two years ago, is now among the ten screen players whose performances you most enjoyed in 1949!

One other comment, this one solely concerning the five men stars whose acting ability you most enjoyed: Three hot contenders for the First Five had to be dropped because their pictures had not been seen by enough people at the time this goes to press. If enough people had seen their pictures, there is reason to believe that these three men might have made a place for themselves on your most-enjoyed list: Laurence Olivier in "Hamlet," Gary Cooper in "Task Force" and Larry Parks in "Jolson Sings Again."

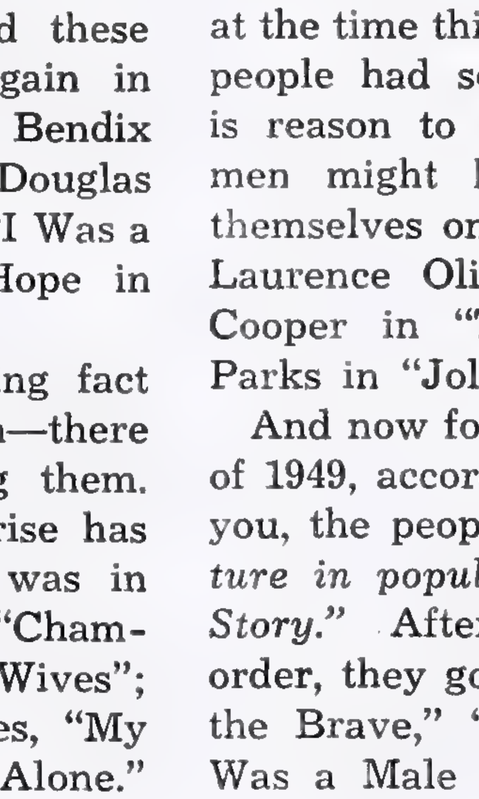
And now for the ten leading pictures of 1949, according to the enjoyment of you, the people. *The number one picture in popularity was "The Stratton Story."* After that, in alphabetical order, they go: "Champion," "Home of the Brave," "House of Strangers," "I Was a Male (*Continued on page* 89)

Ingrid Bergman, in top ranks for "Joan of Arc"

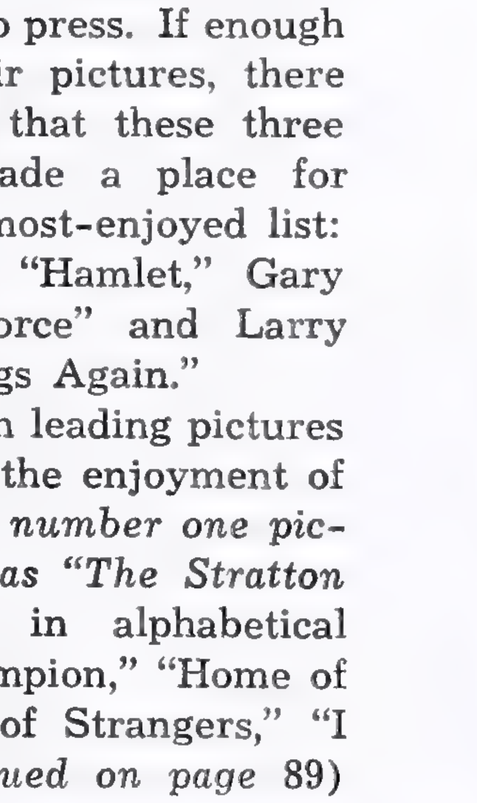
Kirk Douglas hit Top Ten with "Champion"



Olivia de Havilland, great in "Snake Pit"



Cary Grant for role in "I Was a Male War Bride"



Loretta Young, for Mother Is a Freshman"

Bob Hope won hearts in "Sorrowful Jones"

Jimmy Stewart and June Allyson in Gold Medal film "The Stratton Story"

Pamela makes it perfect

June giggles when she should be solemn and dreams when she's wide awake—and she's a star performer in the nursery

by dinah shore

I HAD two wedding anniversaries to my credit when I met June Allyson Powell, and she was still a starry-eyed bride.

But we clicked from the moment of that first meeting, for we had one extremely important thing in common.

June wanted a baby more than anything in the world, and so did I. Now, of course, we have even a stronger bond in common—our daughters.

There is nothing more beautiful to see in our town these days (except, of course, the picture of my own nineteen-month-old Missy trying to stretch her little toes to reach the pedals of her new tricycle), than the glow which surrounds Junie and Dick whenever they are in the presence of their little Pamela.

Babies are magic to my mind; they make good people better; they make good marriages perfect—they're vital to any full life—even a life as filled with success and honors as June's. (*Continued on page* 94)

PHOTOPLAY-GOLD MEDAL-WINNER

June Allyson,

next to be seen in "The Reformer and the Redhead"

Apger

Jim snapped—with his camera, when a Ranger, Gloria, Charles MacArthur, Helen Hayes stopped to investigate Hawaiian crater

Gloria, caught by Jim's camera, on the porch of their Hawaiian honeymoon home. They plan a 'round-the-world jaunt soon

The Stewarts' see-everything-new, do-everything-new plan once deposited Gloria on the submerged seat of an outrigger canoe!

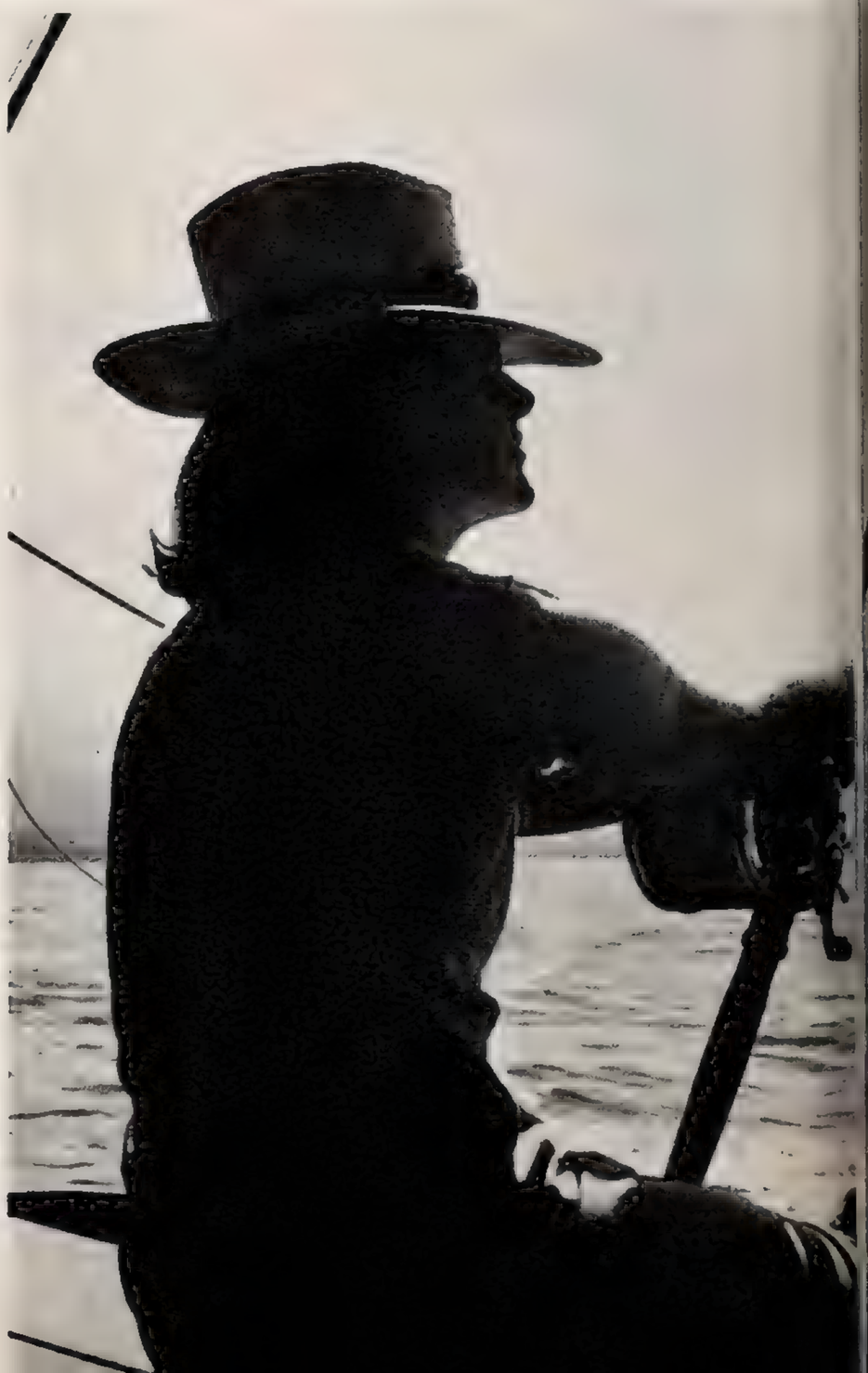
THE man who gets around to seeing all the sights is the man who has no strings attached to his heart to keep him tied to one place. That, at least, is the old "footloose and fancy-free" theory.

Jimmy Stewart belies it. Jimmy's gone farther in the past six months than he ever did in a similar period before, in spite of his war service.

Jimmy and Gloria, his bride of less than half a year, traveled some 30,000 miles in the first three months of their life together and currently eying maps and atlases and globes, they insist their travels to date were just a series of little strolls. They're planning a jaunt around the world next, and even that may turn out to be only a trial run for some more traveling.

"We figure we can make it around the world in two months," Jimmy explained. "That means we can't stay in any one place very long, but when we see a place we like, we'll make a note of it and then we'll make a trip there for a vacation. But we intend to make the most of the time we do have in whatever (*Continued on page* 88)

The sun was hot and Jim's hat, handy. And it gave him a chance to make a camera catch



Jim is freer, easier, since his marriage. In Hawaii, they golfed, fished, swam, went surfboard riding. Jim's in "Broken Arrow"

She married a rocket . . .

happy

He married an angel . . .

hobos

And 30,000 miles in six months were only a trial spin for the travel-bound Jimmy Stewarts

by bill mckee

MAN

Casual sophisticate: David Brian will be seen in "The Victim"
Six

Strength in repose: Richard Conte appears next in "Whirlpool"
Smith

Alert and attentive: Douglas Dick was in "Home of the Brave"
Fink and Smith

Dark and dynamic: John Ireland, next in "Cargo to Capetown"
Fink and Smith

BY NANCY TOWNSEND

They've got that irresistible something that keeps the Hollywood girls guessing—but there's no guesswork about the future of these 1950 Gala-lads

POWER

Easy-going ace: Johnny Sands, who will be seen in "Outrage"
Fink and Smith

Disarmingly different: Jerome Courtland is in "The Palomino"
Fink and Smith

Direct appeal: Mario Lanza stars next in "Serenade to Suzette"
Fink and Smith

Masculine magnetism: Stephen McNally of "Woman in Hiding"
Fink and Smith

IN EVERY town there are certain men the girls think about—and talk about—whether the men are bachelors, fiancés or devoted husbands. For they have, these dangerous men, that intangible quality of attraction that is spelled s-e-x.

In Hollywood, currently, girl-talk concentrates upon David Brian, Richard Conte, Douglas Dick, John Ireland, Johnny Sands, Jerome Courtland, Mario Lanza and Stephen McNally.

They're not all young or handsome or, as yet, bright stars. And, with the exception of Douglas, Jerome and Johnny, they're all happily married.

David's practically a bridegroom. He and Adrian Booth are devoted, go everywhere together. And everywhere they go, feminine eyes follow. Don't think Adrian doesn't know this. But David doesn't seem to. However, you can't tell about David. That's part of his challenge. (*Continued on page 72*)

Unrehearsed moments

that never will rate

a Gold Medal—but

they stopped the

show for Sheilah

Humphrey Bogart, with Lauren Bacall, wasn't kidding in the way he reacted to a studio gag

A slight case of strangulation didn't spoil Monty Clift's performance the day he had his picture taken with Liz Taylor

THEIR GREATEST

off-screen

PERFORMANCES

Right up to the altar, Greer Garson still smiled charmingly—and kept her promise not to tell the truth

Betsy Drake's reply to George Jessel's boast stunned him into silence at a radio rehearsal

It isn't her dancing that claims all eyes when Ginger Rogers steps onto the floor with best beau Greg Bautzer

Kirk Douglas's performances in private life are only equalled by his role in "Champion"

by Sheilah Graham

SOME of the best performances in Hollywood take place when no camera is grinding. They're unrehearsed. There's only one "take." And the audience consists solely of those fortunate enough to be around at the moment. Sometimes, but not always, the stars, themselves, do not realize what a histrionic performance they are giving.

Take Betsy Drake. Betsy always looks so sweet and placid. And I guess she *is* sweet. But she was anything but placid the time she told George Jessel off, when they were planning a radio interview. Naturally, George wanted the conversation to include a little talk about Cary Grant. "But, it's so silly," Betsy told him. "Look," said Georgie, "I've been in show business for twenty-five years and I think you can accept my judgment." "I know you have," Betsy replied, with a very disarming smile, "but I've never found your entertainment very entertaining."

Mr. Jessel, who has always found the proper retort for any occasion, was stopped cold.

(*Continued on page* 90)

The corsage touch: Shelley Winters is still his favorite pin-up girl
Ornitz

Impetuous Bachelor

by *Eleanor Harris*

His impulsiveness is the magnet that brought him a home in the hills and a beautiful mystery

Farley Granger of "Our Very Own"
Fink and Smith

"IF I weren't impetuous I wouldn't be a movie actor, I wouldn't have this new apartment overlooking Hollywood, either." Farley Granger sat in a streamlined easy chair, upholstered in bright green, and looked around the starkly modern living room of his first real bachelor home. His long legs, balanced across a table top, ended in large leather moccasins. Looking over his moccasins, he could see, through one glass wall of the room, a palm-studded Hollywood spread out below him. "I'm twenty-four now, and I'm more impetuous now, I think, than I was seven years ago, when I answered a newspaper ad for a seventeen-year-old actor." Farley grinned. "In some ways this is good, and, in some ways, I guess it's terrible."

You show us where it's terrible, and we'll give you the state of California, where the (*Continued on page* 104)

Liz, with Bob Stack: Her poise, for a young girl, entering a room filled with sophisticates, is amazing

With singer Vic Damone. The average seventeen-year-old girl is in and out of love a dozen times before marriage

With Monty Clift: As young as she is, she has genuine glamour, not based on clothes or desire to be a charmer

Sub-deb

An answer to the question that is asked by many, by a woman who knows her Hollywood—and Liz Taylor

What is this beautiful, seventeen-year-old Taylor child? A siren, whose greatest happiness is having young men fall hopelessly in love with her? Or is she just a young girl with great beauty who happens to have an unusual fascination for the admiring male sex?

A few years ago, Elizabeth's greatest happiness was to tame a wild chipmunk or to ride the thoroughbred horse that was given her after she made her first important picture, "National Velvet." Today, it's different. One columnist recently prophesied Liz would one day make more sensational headlines than either Lana Turner or Rita Hayworth.

First and foremost, let me make it very clear that Elizabeth is neither woman of the world nor a heartless siren. She is, instead, a slightly bewildered girl who cannot so much as dance twice with the same boy without creating romantic rumors. She cannot do any of the normal, natural things a young girl enjoys, such as going to a dance or to a dinner party with a boy her own age, without having a writer of motion picture happenings say, "Elizabeth Taylor's latest heartbeat is Jim Doakes," or, "Jim Smith."

This, of course, has come about because she had no more than made the headlines as All-American football hero Glenn Davis's best girl, than she became, in rapid succession, engaged to and then disengaged from William Pawley Jr.

It was unfortunate that this was given so much publicity. The average seventeen-year-old girl is in and out of love a dozen times before she marries. Usually, it's laughed off as youth. In Elizabeth's case, it was (*Continued on page* 76)

or Siren?

by Louella O. Parsons

Elizabeth Taylor appears next in "The Big Hangover"

Clark's rambling white ranch house in Encino, shadowed by orange trees, where he and Sylvia will make their home

THE KING TAKES

THEY came back to his Encino Ranch on December 21st, the morning after their wedding, Clark Gable and Sylvia Hawkes Ashley Fairbanks Stanley, who has just become Clark's fourth wife. And as they fled through the ranch gates, surrounded by knots of curious fans, Clark called out merrily, "I have never been happier." Then, the big white ranch gate swung shut and a couple of burly, grinning cops from the Metro Studios mounted guard beside it.

Inside the rambling white house, under the shadow of the orange trees and the avocado orchard, however, servants bustled gaily about. "There will be changes made in the ranch," Hollywood said. "It will be a good home again—with a woman to oversee all the little things that give a house warmth. Isn't it wonderful?" All Hollywood said it, that is, except such diverse ladies as Joan Harrison, who had been dating Gable only a week or ten days before; Paulette Goddard who, only a month before, had hoped, maybe, perhaps . . . she had the inside track; Marilyn Maxwell, Dolly O'Brien, Anita Colby, Elaine White. There was Virginia Gray, whom everybody said was the real girl in Gable's life no matter what, and scores of others. A couple of the girls even gave out a couple of sour statements—and you really can't blame them. Losing the King is really losing out big. The lady who captured him, however, said, charmingly, "Isn't life wonderful?"

And she was very right. And if you want the whole truth about it; the most wonderful part of life, concerning Clark Gable and the former Sylvia Hawkes, former Lady Ashley, former Mrs. Douglas Fairbanks Senior, former Lady Stanley of Alderly, is that these two enchanting human beings got together. Because they are, honestly and truly, completely right for one another—which is what couldn't be said for any other one of the girls whom Clark has dated since Carole Lombard's tragic death. Clark and Sylvia are even alike in that each of them has had a great love that ended in the tragedy of death. Anyone who ever saw Clark and Carole together, and I'm among the lucky ones who frequently did, saw that blazing fire of love between them. The same was true of Sylvia and Douglas Fairbanks Sr. I remember

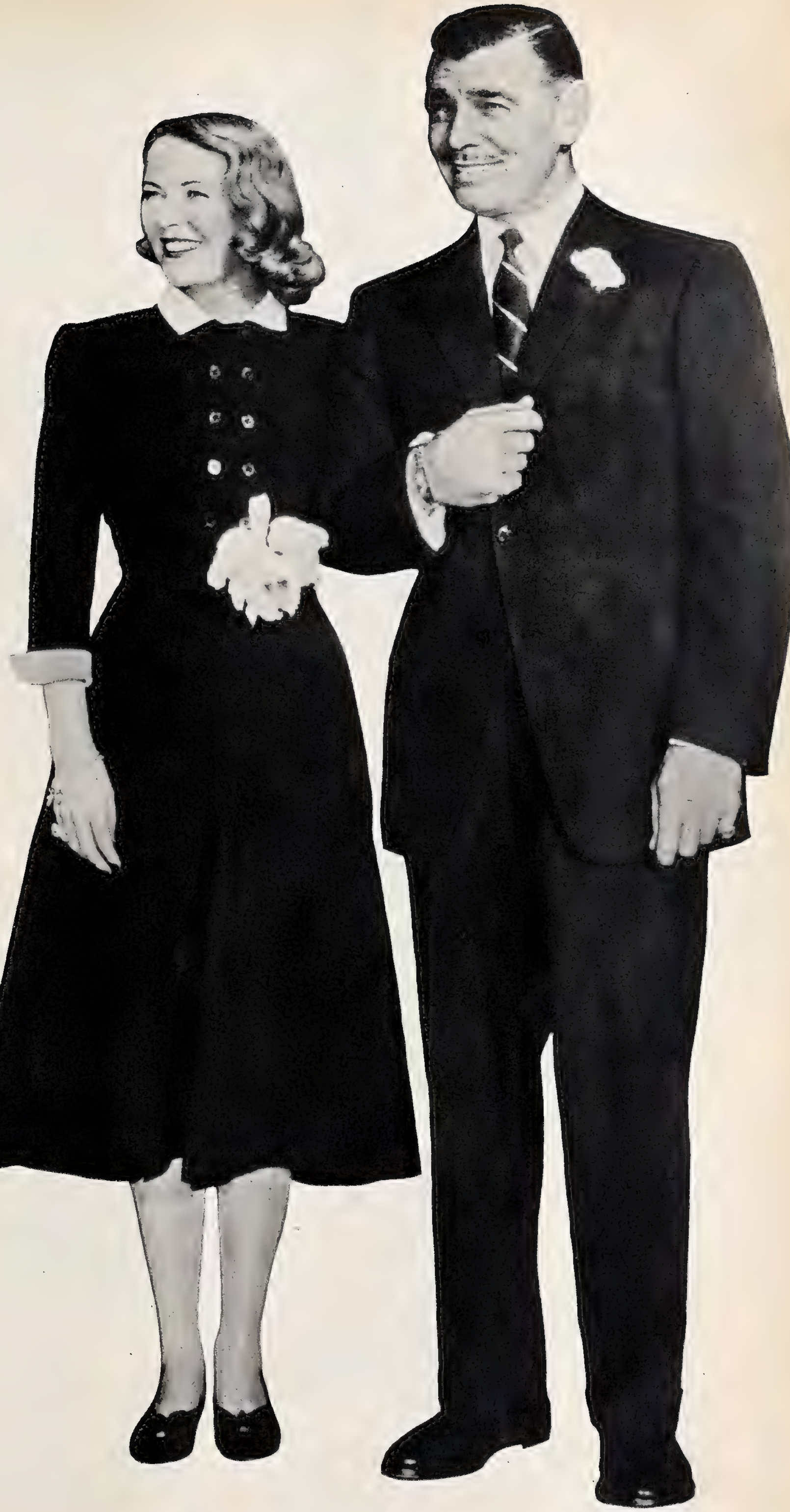
BY RUTH WATERBURY

"I have never been happier in my life." With those words Clark closed the gates on the past to begin a new life on the ranch he loves

A LADY

being at a party one night at Merle Oberon's house when the Fairbankses were there. Seeing a dynamic older man beside the slim, blonde young British woman, I thought I had never been in the presence of people who visibly were happier with one another. This was just at a time when most of Hollywood, myself included, were resenting Sylvia Ashley for coming between Doug Sr. and Mary Pickford, who had adored him.

Yet, once you encountered Doug and Sylvia together, you knew how inevitable their love for one another had to be. She was a perfect wife for a man who loved life, but who also had to be the top personality in every room he might enter. She will be the perfect wife for Clark, for those (*Continued on page* 106)



Their marriage was sudden but Clark and Sylvia had courted quietly for months. His next film is "Key to the City"

Oklahoma

For years he did stunts fo

BEN JOHNSON never thought c acting until John Ford spotte him while he was working as stunt man in "Fort Apache." Nov under personal contract to Ford, wit his first starring role in "Wagon Mas ter" completed, Ben's fighting agains someone stunting for him.

After all, he's raced and traine horses, broken bronchos, brande cattle and worked in rodeos as fa back as he can remember. And he' only a modest and unassuming fel low up to a point.

"Caint anyone do something on horse that I caint."

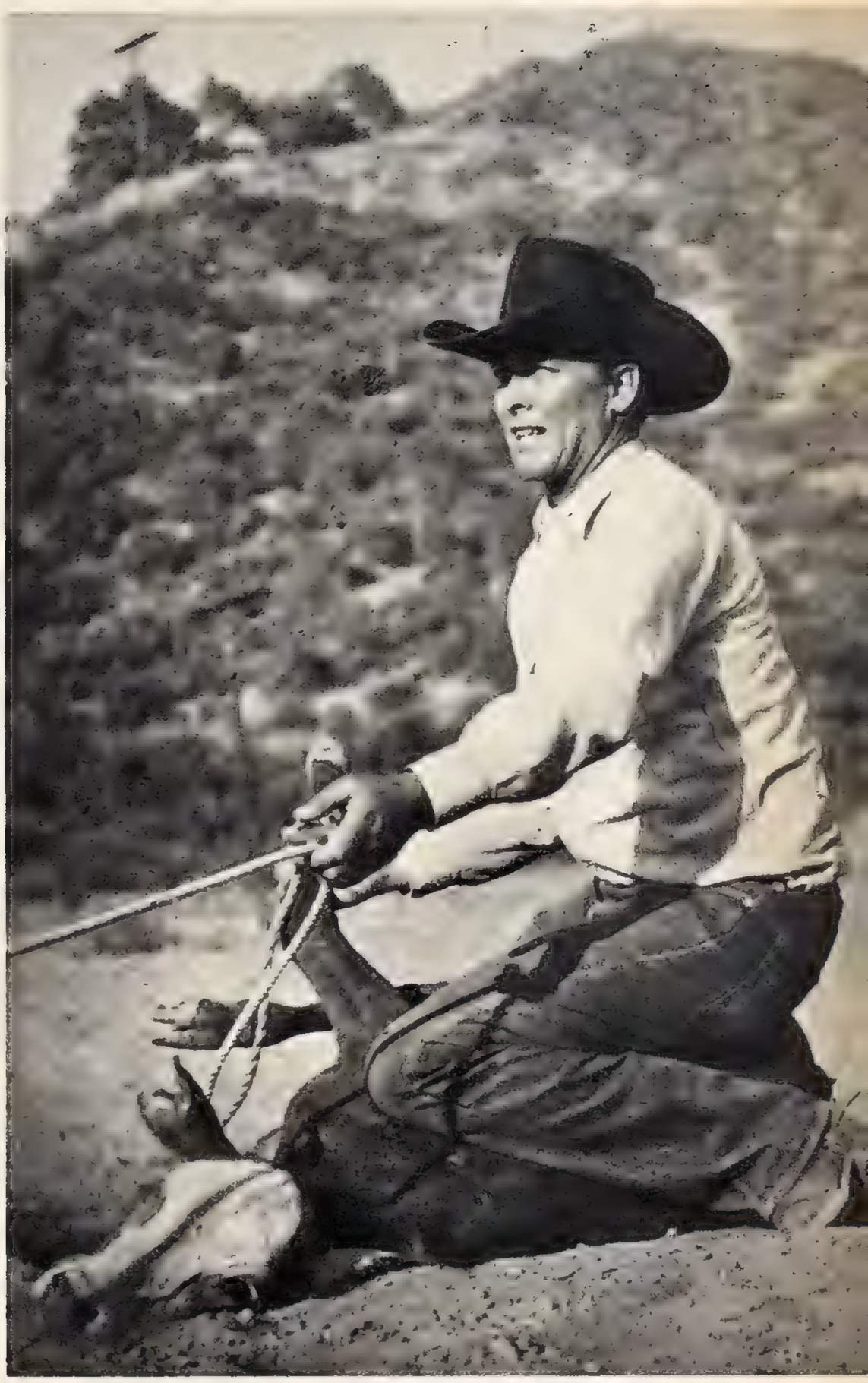
Photographs by Ornitz

Ben's always had a way with horses. Been in the saddle since he was three years old

Ben keeps in practice in a special roping corral on his ranch. He spends time between films touring country with top rodeo shows

Cowboy

others. Now Ben Johnson's doubling for himself



Recently, he broke records for calf-roping, completing feat in twelve and one-half seconds

Chores done, Bob Clark, Doe Elliott and Dick Crew, wranglers on the Johnson ranch, join Ben (center) to play cards, talk horses

Ben and his wife Carol steer clear of night clubs, entertain at home with square dances

BROOKLYN goes to bat

BY MAXINE ARNOLD

"I hope you don't get it," he said. It was to be years, however, before Susan Hayward understood why her father wanted her to miss her big chance

THEY were driving home after the premiere of "My Foolish Heart." Jess was quiet. He knew how Susan felt. When she had left the theater, a crowd had applauded her all the way to their car. This was her big night.

Susan was quiet, too. As the car came to the top of the hill, she saw the bright lights of the San Fernando Valley ahead of her. Once before she had looked down on lights that had danced the same way because, then, too, her eyes had been filled with tears. She'd been in New York, standing at the window of a hospital ward. She well remembered her father, a jaunty figure with jet black hair and eyes so dark they seemed black, too; his Irish face strong and warm, alive with laughter.

"I hope you don't get it." He spoke from his hospital bed. He had lost his fight. He knew that. But, maybe he could help her win hers. "I hope you don't get it," he said it again. And watched the eager light go from her face. Jubilantly, she had come to tell him her good news. The famous David O. Selznick had seen her picture on a magazine cover. He had sent for her to come to Hollywood to test for the coveted role of *Scarlett O'Hara* in "Gone with the Wind."

He didn't like to hurt her. But he and Susan never had pulled their punches. "I hope you don't get it," he had said, still more strongly.

"But why?" she had asked. "Why? If I get this part, I'll be a great movie star. I'll make more money in one year than I otherwise would manage to make for the rest of my life," she had said.

She had thought to herself, we can all leave that dirty flat, with the trolleys rumbling by. Soot on the pillows. We can afford those wonderful butter cakes at Ebinger's bakery for sixty cents. We can sit in a box at Ebbets Field instead of feeling guilty for days about the money we spent for two bleacher seats to see the Brooklyn Dodgers play. And at Christmas . . . we can have a real Christmas tree. A *tall* tree. Never, until late on Christmas Eve when the stores were ready to throw the leftovers away, could they choose a tree.

But, most of all, she had thought, moving from the window, standing beside her father's bed, if I get it, I'll take you out of this hospital ward. I'll take you where there's sunshine. And flowers. Where you can get well and strong and laugh again. . . .

The doctor had warned him to take it easy months before, when he'd had that other heart attack. To quit work. But her father, wire chief of the Interborough Rapid Transit Company, couldn't quit. Not until he had to. Then, one day, he'd just fallen over in the street and they'd brought him here. But, if I get this, you can quit for keeps. She couldn't understand his attitude. She was (*Continued on page* 102)

Fire, fight and heart: Susan Hayward of "My Foolish Heart"
Michle

HOUSE DUTIFUL

BY HANS DREIER

Supervising Art Director of
Paramount Pictures, Inc.

A house can be a trial to its owners—or rooms filled with happy experiences

AS you drive down spacious Beverly Drive, one of the handsomest streets in Beverly Hills, where the tall Royal palms alternate with the squat date palms to form an exciting pattern, your eye rests happily on a two-storied columned white house, set back amidst green lawns. It's neither New England nor Southern Colonial, but rather the classic Colonial that is timeless and which could just as well be found, and is occasionally found, in England or Ireland or wherever the Eighteenth Century influence made itself felt most strongly.

Inside the house you get the same feeling of timelessness. It's done in soft, dark colors with (*Continued on page* 85)

Permanent card table grouping allows plenty of room for kibitzers to sit in comfort on the side

Bar-end of playroom provides congenial place for guests, who can relax at ease on comfortably upholstered high chairs with backs

Fireside grouping in living room. Furniture is Eighteenth Century and modern. Eleanor Parker is in "Chain Lightning"

Shades of gray, rose and green, with touches of white, accent the restful quality of Eleanor Parker's bedroom. Quilted headboard of oversized bed matches spread

Star in Your Home

Hollywood ideas to decorate your home

Hollywood FEATURE

Giving mother a lift: Joanne Dru with her children, Richard, Ralph, Helen Joanna, Barbara Nugent

Cronenweth

To the casual visitor, Hollywood is a city of excitement and glamour. To the people who live there, it's home—where large families are the rule and the biggest box office names are, above all, parents concerned with the problems—joys, too—of bringing up children. This is the good life of Hollywood.

Pony express: Besides Alana, Alan Ladd has two sons, a stepdaughter

Schafer

Adding a new note of happiness to the Lanza home is baby Coleen. Mario, here with his wife Betty Hicks, sang his way to success with his first film role

Smith

ATTRACTIONS

Endearing proof that Hollywood has its heart in the right place — the home

The Bob Hopes feel there's more room for laughter when the family is large. Left to right, Tony, Dolores, little Kelly, Bob, Nora (in hat) and Linda

Smith

Linda Darnell wanted a baby —adopted Charlotte Mildred

Powolny

Someone to go home for: Stephen, the Humphrey Bogarts' bright boy

Kopperl

The Bill Williamses didn't wait for prosperity to have the baby they wanted—Barbara Willa Johanna

Fink and Smith

Keeping in step with family life—Betty Hutton, Lindsay

Fraker

Nights at the round

Everyone strings along when Dinah strums her old guitar for ballads, blues and boogie. Left to right, George Montgomery, June Allyson, Dinah, Dick Powell, Tony Bartley, Deborah Kerr

June Allyson revived an old superstition—wishing on a crib to tell who'd be the next mother

"LET'S have it huge so it will seat at least twenty people!" said Dinah Shore to husband George Montgomery, who was designing their dining table. And huge it is. Round, too, with a rotating Lazy Susan in the center.

The Shore-Montgomery house is as warm and hospitable as the couple who live in it. George, who designed and helped build their Valley home, made all of their Early American-type furniture, too, has a rare gift for houses and furniture. And Dinah, born in Tennessee, inherited a definite talent for cooking and has acquired a definite talent for interior decoration. They call their home "The House That George Built."

Invitations to the Montgomerys' for dinner are always greeted with immediate acceptances. Not only because Dinah's one of the best cooks in the picture colony, but because an evening there means singing and dancing, games and interesting talk. Dinah and George select their guest groups to include friends who are congenial in tastes and interests. A perfect example of this was when the Dick Powells (June Allyson), and the Tony Bartleys (Deborah Kerr), were asked over one Saturday night. After dinner there was television, singing around (*Continued on page 77*)

table

By Kay Mulvey

Recipes tested by the Macfadden Kitchen

In "The House that George Built," Dinah's Southern hospitality keeps the Lazy Susan in a spin

When Dick sat down at the piano, June, Dinah and Deborah gave a chorus number—they all studied dancing at one time

George Montgomery, who is an accomplished cabinet maker, built the huge dining table, with its rotating Lazy Susan center, loaded with Dinah's famed cooking. Facing, left to right, are Dick, Dinah, Tony, June, George and Deborah

Engstead

Happiness is no pose with Ava Gardner of "East Side, West Side"

don't be unhappy

by Pauline Swanson

Take a tip from Ava Gardner, who reached the end of her rope before she finally caught on to herself

There's a new arc light in Hollywood. It's Ava Gardner's happy face, and it lights up the whole town.

Anyone who can change as dramatically as Ava has in the last few months should be required in the public interest to spread her secret around.

Ava, you will remember, was the kid who had everything—and nothing. Before she was twenty, she had all the things most young girls *think* they want—the kind of beauty that drives cosmeticians crazy because it cannot be improved by anything in a jar, a starring contract at M-G-M, with the fame and fortune that go with it, and, on a platter, the hearts of every eligible male in town. And she was so miserable she cried herself to sleep night after night.

Three years later she was scarred in spirit by two unsuccessful marriages, to Mickey Rooney and Artie Shaw. Whereupon, lonely and terribly unsure of herself, Ava was ready to look for help in any quarter where a friendly hand was extended.

Today the frightened, lonely little girl Ava used to be is no more. Today Ava is suddenly a woman, mature and more beautiful than ever. And she is radiantly happy.

How?

"It's simple," she says, "I just found out that it's too hard to be unhappy."

It wasn't simple, of course—except in looking backward.

Ava was sick, physically and emotionally exhausted, when she (*Continued on page* 97)

Ava, today—the face that lights up the whole town

EVERY girl, at least once in her life, faces an emotional crisis. It's easy at such a time to fall to pieces, that's no trick. It's the easiest thing in the world at such times, too, to lose interest in your personal appearance, to spend hours, days, weeks, feeling sorry for yourself, until it becomes a lifetime habit.

No use to ask, "Why did it have to happen?" It *did* happen. There's nothing you can do about it. It belongs to the past. But you can do plenty about the future. Take stock. Then start to make yourself over, as a more attractive, exciting, interesting woman. This personality therapy isn't just a pretty theory. It works. It's working right now for Wanda Hendrix. At twenty-one, Wanda's love life was a big question mark. When she and Audie Murphy separated after eight months of marriage, Wanda wouldn't give up without a fight. She wanted to try everything before she would admit her marriage was a failure, and persuaded Audie to agree to a three months' trial reconciliation.

This critical period will have an important bearing (*Continued on page* 99)

Her life is a question mark but there's no question about Wanda who, when trouble came, took a step in a new direction

make trouble pay

DIVIDENDS IN BEAUTY

by
anita colby
Photoplay's beauty editor and adviser to the stars

Featherweight champion: Wanda Hendrix appears soon in "After Midnight"

Roberto Rossellini, center, refused to write any dialogue until camera was set up. Result, a completely unaffected Bergman, minus make-up, in cheap department store clothe

Ingrid, Rossellini (white towel) and the cast had to drink mineral water imported from Naples

At crater, company wore masks to keep out deadly volcanic fumes

PHOTOPLAY
SNEAK
PREVIEWS

"Stromboli"

After their marriage in a DP camp, *Karin* (Ingrid Bergman), *Antonio* (Mario Vitale) return to grim Stromboli

Mario, in dramatic cemetery scene with Ingrid, refused to take Rossellini seriously when he asked him to play role

Ingrid, as *Karin*, the tragic figure swept by fate from a concentration camp to the desolate volcanic island her husband calls home

"STROMBOLI" tells the story of a man and woman who fight for their love on this volcanic island. Bergman's life, while making the film, was harsh and rugged. She worked from 9 a. m. to 6 p. m., blinded and choked by windswept lava dust. It took two days to reach the mouth of the volcano. The company lived in tents on the way. Water was scarce—so the company imported thousands of gallons of mineral water for drinking. But Ingrid admits she never felt better in her life. Her role was difficult, as the rest of the cast were amateurs. This is realism—as Rossellini loves to portray it. This is "Stromboli."

Ingrid, as a bride, finds herself as much a displaced person as she ever was in DP camp Ingrid gives vent to her pent-up emotions in violent scene created by husband's jealousy

The picture everyone is talking about—because it was the setting for the Bergman-Rossellini romance and Ingrid insists it is her farewell to the screen

Some Enchanted Evenings

by edith gwynn

WITH FASHION FIRST PICTURES
by ann mac namara

WE'RE right in the midst of the "opulence season." The glitter spots along the Sunset Strip are jumping with capacity crowds these eves and the crowds here in the muchly publicized "informal West" seem to be doing a lot more dressing up. And not in a wild and woolly way, either.

The opera, plus its opera ball, at the new Embassy Room in the Ambassador certainly brought out the stars galore in their most lavish gowns. Loretta Young, in black velvet, was wearing a startling jewelled headdress to top things off; Ann Blythe (with Roddy McDowall) was small and svelte in blue satin—and Irene Dunne, too, was in pale blue satin. Diana Lynn looked like a doll in very pale pink satin. Ann Miller sported a new, small white mink cape and kept it on all evening. No one looked more lovely than Ava Gardner, her hair swept up high all around, with long fan-shaped diamond and amethyst dangling earrings. Their color matched her pale lavender taffeta dress styled by Mainbocher, slimly draped but with

Ruth Hussey of "Mr. Music" dramatizes navy and white plaid taffeta skirt with cerise cummerbund. Blouse with scooped-out neckline is of navy jersey with matching stole

Janis Carter of "Where Danger Lives" in a Trigere navy dress, Lalli's blue and black plaid cape coat

Susan Hayward of "Family Skeleton" in Georgia Bullock's tucked and pleated spring print dress

It's a gay and gala season—with

everyone traveling a pretty pace

in the Hollywood social set

Linda Darnell of "No Way Out" designed her five-tiered purple velvet cocktail suit. Purple maline hat was designed by Keneth Hopkins

Some Enchanted evenings

big poufs of the silk at the hips.

Sally Forrest looked adorable at La Rue one night with Jerome Courtland. Her choice of the slim silhouette resulted in her little suit of black broadcloth, trimmed with Persian lamb. When its tight jacket (buttoned down one side seam) came off, there was really a dress beneath, for the black cloth straight skirt was attached to a lovely pale blue lame blouse.

During an unseasonable heat wave, Clark Gable gave a lot of beach belles a thrill just by staging a putting contest at the Bel Air Country Club. Then he went on to the charming outdoor luncheon that Charles Brackett gave at his Bel Air home. It was so hot that by the time luncheon was served, most of the guests had moved their gaily bedecked tables to shady but "uncharted" spots around the place and bewildered waiters spent a lot of time trying to figure out whom to serve and where. Joan Fontaine was very fetching in a two-toned pink raw-silk creation she picked up in Paris. Claudette Colbert managed to look cool in a semi-tailored dress of sheer pale gray wool.

However, winter is very much around and even when it's mild out here in the semi-tropics during the day, you get to thinking about the evening firesides and what to wear when lounging in front of a crackling hearth. Hazel Brooks has a knockout lounging outfit comprised of a long-sleeved black wool jersey pullover, worn with ankle-banded Siamese trousers of a gleaming metallic brocade. You could get the same effect with any number of pullovers—plus turning the full skirt of any old once-elegant evening gown into a pair of such trousers.

Jane Wyman takes to plaid beside the fireplace, with a vividly patterned wool hostess robe that has a sweeping flange collar—so flattering. Jane fills in the gap of the wide collar with a gray silk scarf on which she fastens tiny jewelled pins.

Allene Roberts has a three-way outfit that really is an eye-catcher, and so practical, too. It's basically a cocktail dress with a strapless bodice of beige embroidered in copper sequins. When its jacket of soft, almost sheer light brown wool goes over it, it becomes a snappy suit for street wear. The slim wool skirt is of a slightly darker shade than the jacket—the all-over effect being three-toned as well as three-way.

Cesar Romero doesn't often toss a shindig, but when he does, he shoots the works. This time, he gave a cocktail-through-dinner-through-dawn soiree in honor of Samuel Shellabarger, author of "Captain from Castille" and "Prince of Foxes." Cesar may be playing in Shellabarger's "King's Cavalier" by the time you read this. For the author told "Butch" he wrote the main character with him in mind. Happily gathered 'round were Joan Crawford, Mark Stevens, Anne Baxter and John Hodiak, the Gary Coopers, Lex Barker. Hoagy Carmichael played the piano for a lot of "characters" who never sang before, to sing. But then, so did Judy Garland, who really knows what she's singing.

Betty Grable and Harry James, Valli, Alice Faye and Phil Harris were among those who took a bow the night Sophie Tucker opened at Ciro's. Tony Martin, with beautiful Cyd Charisse and Jack Briggs (strictly playing the field now), were among the ringsiders who almost fell apart laughing when pandemonium broke out later—pandemonium in the form of Dean Martin and Jerry Lewis, that is. They took to the floor with Sophie and a couple of the Ritz Brothers and practically broke the place up.

Cyd Charisse of "East Side, West Side" creates evening excitement in a black taffeta sheath dress

Discover that magic second self within you...

—she can give you a whole new world

Do *you* feel, as so many women do, a disturbing sense of *not* living up to the self you want to be?

There's no need for you to live with an "unwanted" self! Delightful transformations can happen to *you*.

Within you is a magic power that can help transform you. This power grows out of the interrelation of your Outer Self and your Inner Self, the way you *look* and the way you *feel*.

It is this power that gives the happy lift of confidence that sparkles out from you, when you know you *look* lovely. But—it can also plunge you into self-reproach, when you feel you haven't looked your best. This is the reason you should never belittle the daily attentions that can add so to your *outer* loveliness—your *inner* contentment.

"Outside-Inside" Face Treatment

It can mean so much to you to encourage your face to express *you*—truly and happily. This rewarding "Outside-Inside" Face Treatment with Pond's Cold Cream can help you so beautifully to *show* your loveliest self.

Clip this easy treatment, tuck it up in your mirror—so you'll never forget to do it! Then—*always* at bedtime (day-cleansings, too) help *your* face *this way:*

Hot Stimulation—a quick hot water splash.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face to soften, sweep dirt, make-up from pore openings. Tissue off.

Cream Rinse—do another Pond's Creaming to rinse off last traces of dirt, leave skin *immaculate.* Tissue off.

Cold Stimulation—a tonic cold water splash.

This "Outside-Inside" Face Treatment actually works on both sides of your skin. *From the Outside*—Pond's Cold Cream softens and sweeps away surface dirt as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.

Captivating Nancy du Pont says, "It's *fun* to do this Pond's treatment, and your skin looks wonderful after it."

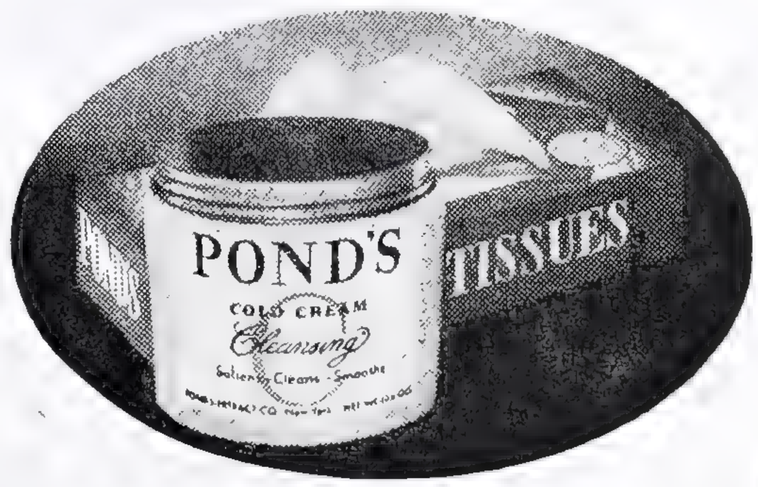
It's not vanity to develop the beauty of your face. When you feel your face is saying lovely things about you, you have a happy confidence in yourself. The *Inner You* is brought closer to others.

s Nancy du Pont—one of her great beauties is her complexion. She keeps it looking soft and velvety with Pond's Cold Cream. "It is the most wonderful cream I know," she says.

Nancy du Pont

—she will be among this Spring's loveliest brides

Beauty and sheer joy in living sparkle in Nancy du Pont's bewitching face—leave all who see her warm around the heart. For her face *gives out* the eager interest in everything and everyone, the fun-loving friendliness, that are so expressive of her *Inner Self.*



YOUR FACE IS WHAT YOU MAKE IT— give *your* face this rewarding Pond's care. Get a big jar of Pond's Cold Cream—*today!*

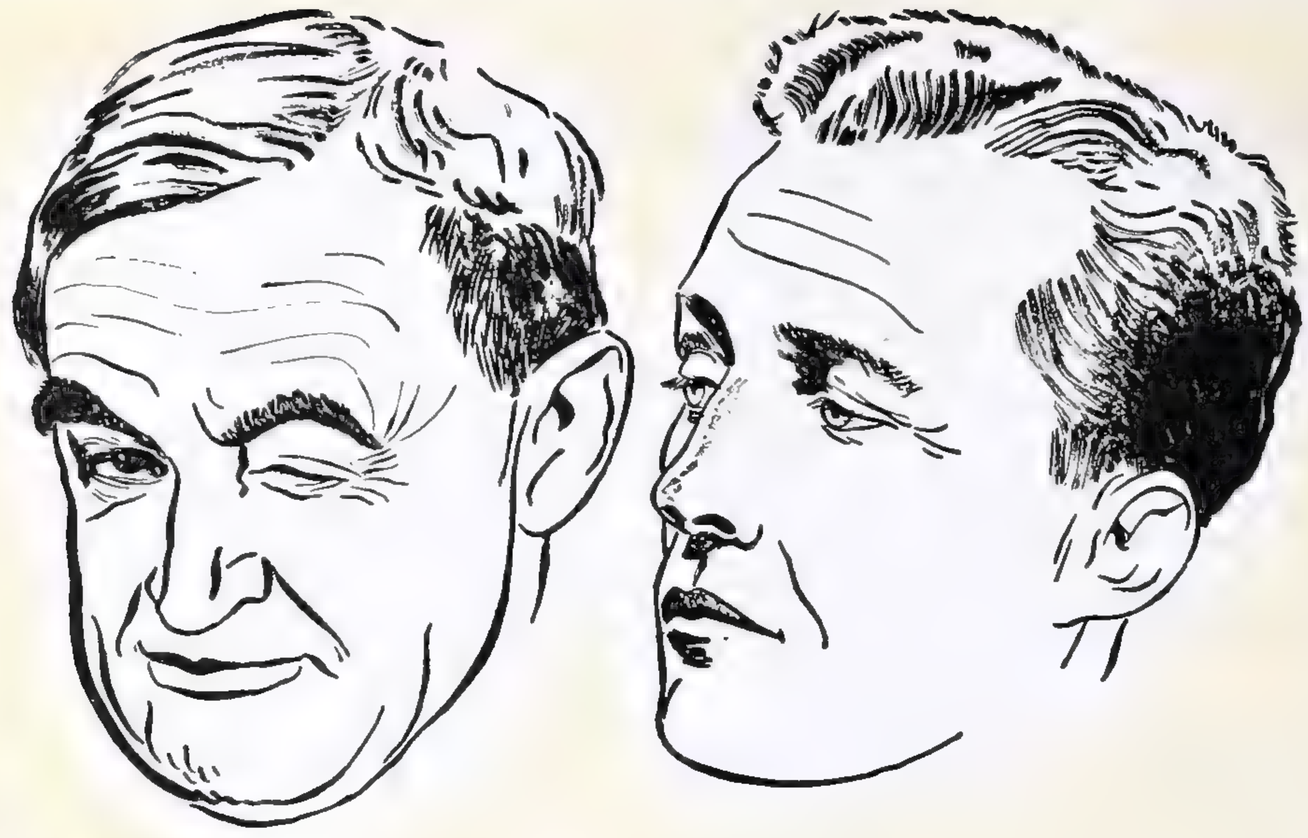


Photo-Plays

A Bing Crosby-Barry Fitzgerald Adventure Told in Comics

St. Patrick's Day was close by when Barry Fitzgerald and Bing Crosby sat chatting between scenes of their film "Top O' the Morning." Barry was bewailing the fact that here no one thought of celebrating on St. Patrick's Day as they do in Ireland

Bing, listening, suddenly had an idea. As soon as Barry left, he rounded up the cast, told them of his plan

But everyone was busy, it seemed. Puzzled, Bing hurried over to the crew—but they were all busy, too!

Brooding, Bing sat waiting for Barry on St. Patrick's Day. He was still disappointed about his party plans

Suddenly, everyone was crowding around a surprised Bing—the guest of honor at a St. Pat's party planned by Barry!

The most admired patterns...

New SPRING GARDEN

are Sterling Inlaid, the silverplate
with two blocks of sterling ▭ ▭
inlaid at backs of bowls and
handles of most used spoons and forks.

LOVELY LADY

Thus the exquisite beauty of
these four magnificently designed
Holmes & Edwards patterns
stays lovelier longer.

DANISH PRINCESS*

Particularly note Spring Garden,
the gay, new favorite. 52 piece
service for 8, chest included,
in all patterns, $68.50.

YOUTH

HOLMES & EDWARDS
STERLING INLAID° SILVERPLATE

It's Sterling Inlaid

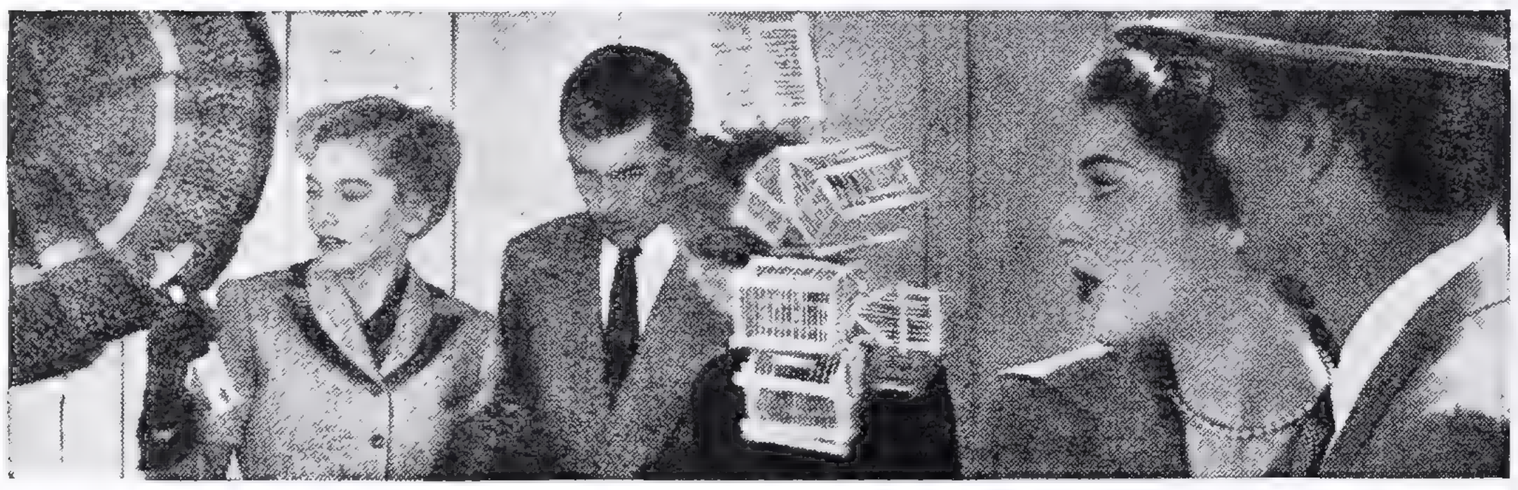
COPYRIGHT 1949, THE INTERNATIONAL SILVER CO., HOLMES & EDWARDS DIVISION, MERIDEN, CONN. °REG. U. S. PAT. OFF.

*ALL PATTERNS MADE IN U. S. A.

JOAN FONTAINE soon to be seen in
Hal Wallis' **"SEPTEMBER"**, a Paramount Picture

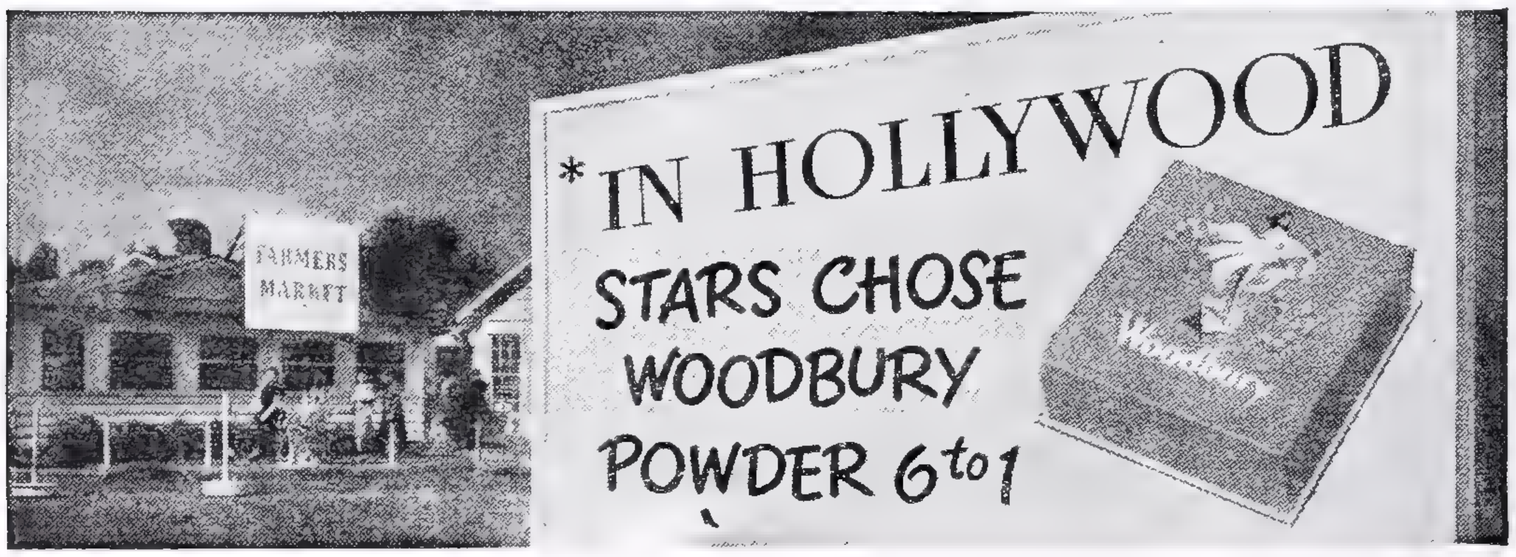
So you're wandering through the Farmer's Market—on your first trip to that Hollywood landmark. Joan Fontaine's at the next stall! She's looking at curios so you can steal a glance. Even if she catches you, do you think she minds? Not at all! It's part of being a star! And she knows the Woodbury Powder she wears (in lovely Rachel) helps her look her beautiful best!

Don't look now...



there's Joan Fontaine ...

In Hollywood, where women are easy to look at, stars chose Woodbury Powder their favorite 6 to 1*. And no powder can make you look lovelier! A new ingredient gives a satin-smooth glow to your skin. And u-m-m! The exciting fragrance clings like this unbelievably fine-textured powder! For every skin type . . . in seven heavenly shades. 15¢, 30¢ and $1.00 plus tax.



Man Power

(*Continued from page* 41) He has th easy, smiling sophistication that's born knowledge and poise, good manners and nice sense of humor. All this, plus h habit of looking at a woman as if to sa "You're quite delightful, really. . . ."

Joan Crawford recognized his attracti the first time she laid her discerning ey upon him. Whereupon, he was given t crucial role of the political boss in "Fl mingo Road" even though he'd nev played so much as a bit part on the scree

Sometimes, it's difficult to analyze man's attraction. But with Richard Conte you know at once that his great appe lies in his strength, mental and physic Dick's the quietly confident kind; kno what he wants and goes right after it.

"House of Strangers" marked his fi romantic lead at Twentieth Century-Fo And his love scenes with Susan Haywar scorching the screen, started a lot mo women thinking, and talking.

It wasn't his looks that put him whe he is today. Gene Tierney, his co-star "Whirlpool," told director Otto Preminge "All right. So he's not handsome. But l looks like a real guy. And that's not bac

Dick's a Hollywood conversation-pie without being a part of the social scen He lives quietly with his wife Ruth Strohi She's never pursued a career. He thin she should. And it would be difficult f any woman, even a wife, to resist him.

THEN, there's Douglas Dick, unquestio ably one of the town's most desirab young bachelors, in spite of the fact that l prefers a concert to a premiere and spen much of his spare time writing a play which there's an excellent part for a you actor like Douglas Dick.

When he first came to Hollywood, l horrified executives at the Paramou studios by coming to work on a bicycl Finally, bored with their violent protes he bought a jeep. In his jeep, to give y some idea of his charm, he carried a sca so his girl friends, *and they are plur* could tie down their hair.

John Ireland, the fourth Hollywo gentleman to intrigue the home-town gir is described, succinctly, both by Paulet Goddard who played with him in "An Lucasta" and Dorothy McGuire wh worked with him at La Jolla last summe

"He has an explosive force," sa Paulette.

"Enormously masculine," says Doroth

Joanne Dru, married to John, might ha more to say about the subtleties of h charm. But, when a man's as intense masculine as John, that's sex. For t chemical attraction John received fro one of Mother Nature's overgenero moments, in itself, is pretty overpowerin

Johnny Sands, with his disarming "boy-next-door" way, is another kill Take that episode of last summer. . . .

A magazine brought a contest winner a trip to Hollywood. Her Big Moment w a dinner date with Johnny.

He took her to dinner and was ve polite, and that was that. But the ne day the girl refused to leave town. S was, she said, going to break her engag ment to the boy back home, stay in Holl wood, and, she hoped, marry Johnny San with whom she had fallen madly in lo

Johnny's the kind of young man th women like to mother. He has a swe quality that doesn't, we hasten to add, d tract even remotely from his masculini He's far more interested in other peop than most actors. Sensitive, too. Recent for instance, when he was out with Ma donald Carey, he was embarrassed b cause the boys and girls waiting outside restaurant recog- (*Continued on page* 7

Are you in the know?

When walking's hazardous, what's correct?

- ☐ *You take his arm*
- ☐ *He grips your elbow*
- ☐ *Let him carry you*

High heels don't always mix with cobblestones . . . slippery sidewalks . . . heavy traffic. Why wait for him to make like Sir Walter Raleigh, or steer you along by the elbow? Take his arm. And at times when certain other "hazards" beset you, take the precaution of choosing Kotex. You'll have *extra* protection with that special *safety center*. So, for accident insurance — say "Kotex." You'll find it's the best policy!

Is a gal most likely to see green—

- ☐ *When a new cutie comes to town*
- ☐ *On March 17th*
- ☐ *Under her charm bracelet*

For some gals, the wearin' of the green isn't just for St. Patrick's Day. They're the belles who live in their charm bracelets — come sleep or showers. Does telltale green lurk beneath *your* bangles? Remove it — if you'd rate in grooming! Dabbing your wrist with cleaning fluid does the trick. As for banishing telltale *lines* (on trying days), that's no trick at all, for Kotex. You see, those *flat pressed ends* prevent revealing outlines!

What does "campus copper" mean to you?

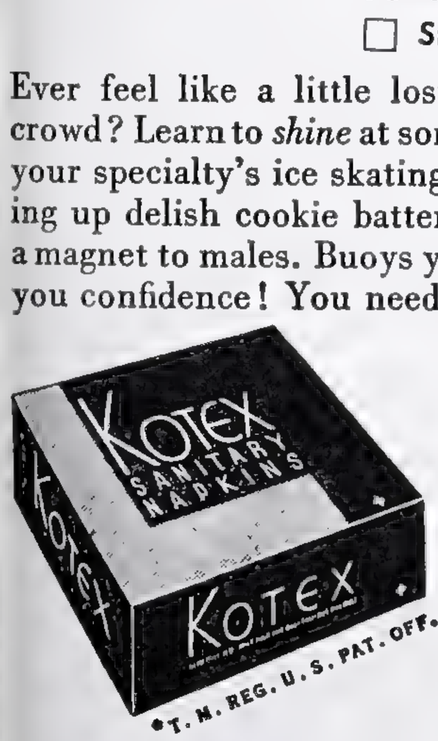
- ☐ *A monitor*
- ☐ *A prom chaperone*
- ☐ *A sharp shade*

Pst — Big *Bother* is watching you! So what? Ten to one he's admiring that bright-as-a-new-penny outfit of yours: the new copper color that's wowing the school. Add copper pearls, coral lipstick—it's knockout! You're fashion-right with any shade of the russet family, if it becomes you. And on problem days, you're right (protection-wise) with any of the Kotex "family" of *3 absorbencies*. Learn which suits your needs best!

To win attention, which should you be?

☐ *Stand-offish* ☐ *A specialist* ☐ *The helpless type*

Ever feel like a little lost sheep, in your crowd? Learn to *shine* at something. Whether your specialty's ice skating, boogie, or beating up delish cookie batters, you'll find it's a magnet to males. Buoys your poise! Builds you confidence! You needn't hug the background on "those" days, either. Not when you can have the cushion-soft comfort of the new Kotex. Mind you, *this* softness *holds its shape* . . . for Kotex is *made* to stay soft while you wear it. Lets you be carefree . . . whatever the occasion!



*T. M. REG. U. S. PAT. OFF.

More women choose KOTEX than all other sanitary napkins*

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

For extra comfort on "those" days, should you—

- ☐ *Stay in bed*
- ☐ *Go square-dancing*
- ☐ *Buy a nylon belt*

Comfort doesn't call for coddling—or "square" fests. Your best bet's a new Kotex Wonderform Belt. It's made with *DuPont nylon* elastic—won't twist, won't curl, won't cut! Gives 118% stretch, yet it's *strong*, smooth-feeling; wisp-weight. Dries fast. Stays flat even after many tubbings. And see how much easier, quicker the new *firm-grip fastener* is to use! For extra comfort—buy the new nylon elastic Kotex Wonderform Belt.

2 TYPES:
Pin style and with new safety fastener

Kotex Wonderform* Belt

Buy *two*—for a *change*

THIS MONTH

CONTAGIOUS DISEASES

CALL FOR SPECIAL HOME PROTECTION

How Mothers Help Guard Family Health

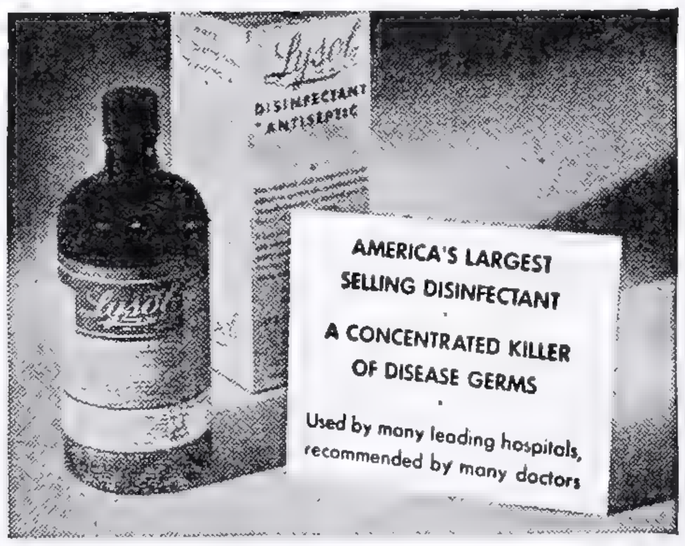
TO HELP PREVENT disease germs from striking at family health, alert mothers, the country over, take this simple precaution: they disinfect with potent "Lysol" brand disinfectant when cleaning their homes. Floors, walls, woodwork . . . *everywhere.*

IF SICKNESS should be carried in from outside, then dependable "Lysol" becomes even more a *must* in the sickroom. The patient's bed, bedding and utensils all need disinfecting with "Lysol"...2½ tablespoons to each gallon of cleaning water.

Look to your Doctor and your Druggist

Call on their knowledge and skill whenever needed. Be prepared, *before* sickness may occur, with basic Sickroom Needs! Your druggist is featuring these items now. Check with him today!

TAKE SPECIAL CARE, with sickness in the home, in cleaning bathroom and all sickroom utensils. Use potent "Lysol" disinfectant solution, to fight disease germs.



HELP PROTECT *your* home against disease germs. Remember—many healthy, happy homes, coast-to-coast, depend on powerful "Lysol" to help guard family health.

(*Continued from page 72*) nized him an not Mac.

Scores of people have sought to labe the certain something which sets thes men apart. *It,* the old B.U. (biologica urge, to you) high voltage, the get-togethe principle, whatever you call it, it boi down to good old-fashioned sex appea This quality in men or women causes th opposite sex to light up in a way that put the brightest Neon lights to shame th minute they walk into a room.

THIS brings us to Elizabeth Taylor's ap description of Jerome Courtland.

"Something happens when Jerry around," Liz says. And since she an Jerry travel in the same young set, sh ought to know. "People are gayer, th conversation is brighter . . . I watch, jus for fun, as all the girls head his way."

Jerry comes from the Tennessee hi country. But he's no hillbilly. Neither i he the sophisticate he might be with hi mother something of a socialite. He utterly and completely Jerry. Therein lie his charm and, we suspect, the charm c anyone, man or girl, worth talking abou

Jerry drives his studio slightly ma because he takes off on outdoor sport ac tivities without warning. So what if there a chance of danger! He drives girls slight ly mad, too. Because he takes a girl ou two or three times, showers her with at tention and then, when she's convince she's the One-and-Only he's off, with tha gay pixie quality of his, on another date.

There are two exceptions to this Court land rule. Terry Moore, whom he's date over and over and over. And Lillian Bar clay, the dramatic coach at the Columbi Studios. He returned to study with he when he came home from war. Jerry ca be constant enough, she'll tell you, whe anything is really important to him.

There is nothing, *nothing,* if you as Kathryn Grayson, even mildly amazin about Mario Lanza's immediate and sen sational success. Kathryn would have bee amazed if it had been any other way.

Kathryn doesn't talk about Mario thrilling tenor timbre. It's her descriptio of the Lanza follow-up with which h holds the girls spellbound at partie

"Mario," Kathryn tells the girls, "like people and goes much more than halfwa to meet them. He has the most wonderfu way of making you feel that you're th most important person in the world, an that what you're saying is the most in teresting thing in the world. He's mag netic. . . ."

Eighth and last comes Stephen McNally Hollywood's mystery man. Stephen's pleas ant enough, with the very nicest manner But don't pry beyond the complete bar rier he maintains between himself an the curious—*however beautiful and charm ing the curious may be.* If, Stephen says, came to a point where he'd have to reve his personal life or quit pictures, he'd qu pictures. Nobody doubts his word.

He had no notion about playing roman tic roles. Neither did his bosses have an notion about casting him in these role Leave it to the girls to do it.

"He has the same fascination that Gabl has," Barbara Stanwyck insisted after sh worked with him in "The Lady Gambles "And he will keep it for a long, long time

The studio brass hats remembered wha Barbara had said when Stephen's fan ma recorded, over and over, the same sentimen

One thing about Stephen that's no mys tery, certainly, is his attraction.

Some men have it. And some, alas, don'

Some men know they have it. And som again but not alas, don't.

To discover who they are—in Hollywoo or any other town—listen to the girls

THE END

Dry skin! "My skin was terribly dry before using Noxzema," says pretty Margaret MacKenzie. "Now it's my regular night cream. I like Noxzema because of its soft texture—and because it's greaseless. It's my regular hand cream, too."

Sensitive skin! "I have very sensitive skin—and need a good protective cream," says lovely Effie Sorenson. "Ever since I started using Noxzema as my regular beauty aid and hand cream, my skin seems to look softer and smoother."

LOOK LOVELIER IN 10 DAYS ...OR YOUR MONEY BACK

Doctor Develops New Home Beauty Routine! Helps 4 out of 5 Women in Clinical Tests!

● Practically every woman has some little thing wrong with her skin. If you're bothered with dry, rough skin, externally-caused blemishes, or similar skin problems—here's news!

A famous doctor, using one cream—*medicated* Noxzema—developed a New Beauty Routine! In clinical tests it helped 4 out of 5 women. Here's all you do:

Morning—1. "CREAMWASH WITH NOXZEMA." Apply Noxzema all over your face. With a wet face cloth actually wash your face with Noxzema—as you would with soap. Note how *really* clean your skin *looks* and *feels*.

2. After drying face, smooth on a protective film of greaseless Noxzema as a powder base.

Blemishes!* "I was very self-conscious about the condition of my skin," says attractive Margaret Young. "Then I used Noxzema as my powder base and night cream. Now my skin always looks so much softer, smoother."

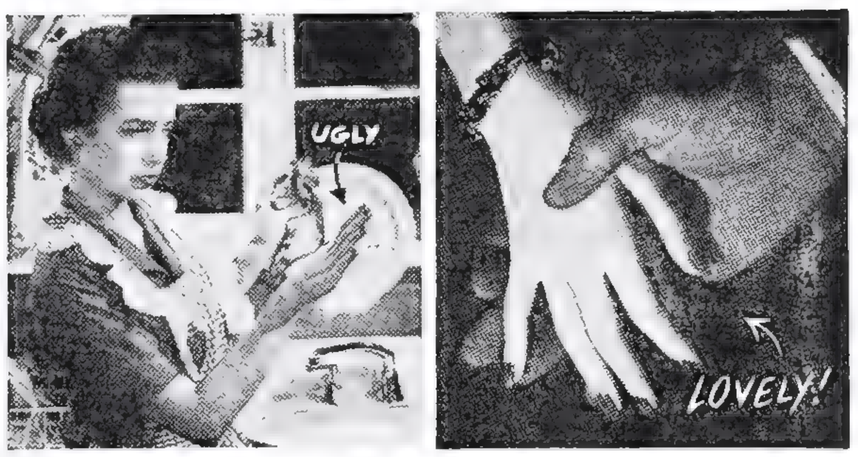
**Externally-caused*

Evening—3. Before retiring, again "CREAMWASH WITH NOXZEMA." See how easily you wash away make-up, the day's accumulation of dirt and grime—how clean it leaves your face.

4. Now massage Noxzema into your face. Pat a little extra over any blemishes* to help heal them. Noxzema is greaseless—no messy pillow smears!

After using Noxzema only a day or two—notice how the dead, dry cells on the surface of your skin start to flake off. Good! That's what you want! Try it yourself! See if you aren't thrilled to find your complexion looking softer, smoother, lovelier!

Remember—this new "Home Facial" was *clinically tested* by doctors with amazing results! Follow the doctor's 4 simple steps for 10 days. If not satisfied with results—return the jar—your money cheerfully refunded. But you *will* be delighted! See if you don't agree your skin looks softer, smoother, lovelier in 10 days with medicated Noxzema. At all drug and cosmetic counters. **Ask for the Limited Time Special—regular 40¢ jar for only 29¢ plus tax. Get yours today!**



Want your hands to look softer, whiter in just 24 hrs.?

Are your hands unattractive—or really lovely? If they're red, rough or chapped from dishwashing, housework—try medicated, *greaseless* Noxzema! In actual Doctors' Tests, this dainty greaseless cream helped 9 out of 10 women to softer, lovelier-looking hands—in just 24 hours!

Money-Back Offer

Try it yourself! Tonight—smooth dainty, snow-white Noxzema on your hands. Look for improvement by tomorrow morning. See if you don't agree your hands look softer, whiter, lovelier—in just 24 hours! If not completely satisfied with results—return the jar—your money cheerfully refunded. Our address is on every jar. But you *will* be delighted to find your hands look whiter—feel softer, smoother. Try Noxzema Skin Cream tonight—and see!

P

(*Continued from page* 46) insisted she was a heartless girl who badly needed parental discipline.

Elizabeth, her mother, and her studio all were disturbed by the many unfavorable comments her alleged romances evoked. After one broadcaster very cruelly tore her to bits, and her mother telephoned with obvious distress, I decided to talk to this young lady, who, at the age of seventeen, was getting a dangerous reputation.

So, one afternoon, Elizabeth and I sat down before my fire and had a long talk.

"Miss Parsons," she said, as she made herself comfortable, "I am *not* a jilt."

Jilt? That was new phraseology.

"AREN'T you, Elizabeth?" I replied, looking at her and thinking how much she looked like the lovely dolls that are in the shops. Her eyes are almost black, with lashes that curl up so attractively that she might well be the heroine described in earlier novels by sentimental authors.

"No, I'm not," she said. "I was only engaged once in my life, and that was to William Pawley. I was in love with him, and he was in love with me. When we found out that we couldn't possibly work out our marriage, we mutually agreed to end our engagement. Isn't that better than getting married and a few years later getting a divorce? Believe me, Miss Parsons, when I marry it will be for keeps."

"What about Glenn Davis?" I gently reminded her.

"I just had a schoolgirl crush on Glenn. What girl wouldn't be thrilled to be noticed by a handsome football hero. I was only sixteen, and I wore a gold football around my neck, proudly, to let the world know I knew him and that he and I were friends.

"Those stories," she went on, "that I planned to marry Glenn were the figment of some writer's imagination. I still like Glenn, and we are very good friends."

"If neither Glenn nor Bill were right for you, Elizabeth, how old do you think a girl should be when she does get married?" I asked her.

"I don't believe age enters into it, Miss Parsons," she answered. "Any woman, whether seventeen or twice that age, knows when she meets the *one man* she cannot live without, and with whom she wants to spend the rest of her days. As for me, I shall never be engaged again."

"What!" I almost shrieked. "*You,* an old maid? That never will be."

"No, I won't be an old maid, but when I decide I want to get married, I will just go and do it, and not have my engagement announced."

"Oh, you *couldn't* elope! You couldn't do that to your mother," I said.

"You misunderstand me," she said. "I wouldn't be engaged. I'll marry with a church wedding, a bridal dress, orange blossoms, and all the trimmings. And I'll certainly tell my mother, first of all. I love my mother. We are very close. Her unhappiness over that nasty broadcast, and over cruel things printed, upsets me more than even my own feelings.

"Why, that broadcast said I planned to leave my family when I am eighteen and live by myself. That's a stupid, wicked untruth. I am a good girl. That's why I hate to be called 'that terrible Taylor girl.' I intend to remain a good girl. I have very definite ideas on that subject. I don't believe any girl should give herself to a man until she is married."

"Good for you, Elizabeth," I said. But I smiled to myself. The very thought of this lovely young thing being anything but good was so ridiculous that I had difficulty not laughing out loud.

But all this talk has hurt her so that she has become very sensitive, as any high-principled young person might.

What is it about this child that is making her as discussed as though she was a siren of the world with a long list of smitten wolves on her trail? Is it her great beauty? Her poise? Or a combination of both? Young as she is, she has genuine glamour. It's not concocted of any superficial things like sophisticated clothes or a desire to be a charmer. It's an inner sparkle and excitement that is something with which Elizabeth was born.

For instance, I saw her come into a room at a party at Cobina Wright's one night, during the time she was supposed to be engaged to Bill Pawley. She came alone because she was not going out with anyone else.

Her poise, for a young girl, entering a room filled with such sophisticates as Otto Preminger, Joan Crawford, the Reggie Gardiners, Joan Fontaine, Anne Baxter and others, was amazing.

Where most young girls would have been distressingly ill at ease, Liz, wearing a very low-cut formal gown, was the epitome of poise. She graciously acknowledged introductions and instead of seeking out a quiet corner and hiding there, she batted current topics of conversation around with the best of them. Such bearing in a seventeen-year-old is almost unnatural and one of the things, undoubtedly, that causes people to believe her a *femme fatale.*

Also, Elizabeth wears much deeper decolletage than the average girl. Her photograph in a photographer's window on the Sunset Strip has the wolves whistling out loud, it is quite as low and daring as anything Lana Turner ever wore.

THE truth of that is, Elizabeth loves the trappings of glamour, beautiful clothes, suitable jewelry and furs just as every other girl does, only, in her case, she can afford all the finery. Even though she is far too young to make any of the 'best-dressed' lists, she is dressed exclusively by Ceil Chapman, one of New York's most sophisticated couturiers.

Chapman believes that Elizabeth will definitely be among the "Best-dressed" women when she becomes more maturely clothes conscious and can dress in an older and more subtle manner.

Elizabeth, I think, confuses all of us because she is, currently, a strange blend of girl and woman.

She has an "oomph" picture in the photographers window. But she still kneels at night and says the old-fashioned prayer, "Now I Lay Me Down to Sleep." She still makes fudge in the kitchen on rainy days. And no other gift ever has meant as much to her as "King Charles," the horse given to her after she completed "National Velvet."

She is still sentimental enough to save things like party dance programs and to press corsages sent by beaus she particularly likes. Her favorite novels have the highly romantic boy-meets-girl theme. And her studies right now interest her especially because they are of the Victorian era. The Thackeray books delight her. She loves "Vanity Fair."

I think one of her chief worries is that all the *talk* makes her somehow differen from girl friends her own age.

But, as I explained to her, that is th price of fame. "Elizabeth, if you had bee *Dottie Doaks* in Paducah, you could hav done many things that Elizabeth Taylor o Hollywood cannot do without criticism, I explained to her.

"Sometimes, I wonder if it's worth it," she sighed.

"Oh, come now," I said, suspicious for a moment that she was pulling my leg, going demure. "You know you don't mean that."

"No, I honestly don't," she admitted "But you don't know how hard it is to g into a heavy emotional scene on the se when your heart is breaking over crue things said about you."

"Honey, there isn't a girl who wouldn' love to change places with you, so try t bear up under what they say. Take me I've been panned by experts, and I've managed to survive. It is not pleasant, and i hurts, but try not to be too sensitive about it," I told her.

"Perhaps I am too sensitive, but I honestly think I could take it," she answered, "if it weren't so hard on my mother. She's so hurt at all the cruel, unkind things said about me.

"LISTEN to this, please, and believe it. I have been out night-clubbing just three times in my life without my parents. Just *three* times! Once, while Bill and I were engaged, I went to Mocambo with him. Another time, I was at the same place in Jane Powell's wedding party. The only other time, I was with Mr. and Mrs. Marshall Thompson and her brother.

"All the other times, my parents have been along, and usually, my brother and his girl. But is this ever mentioned in the gossip columns? No! They 'block out' my family and just mention me and the boy friend who has come along as a dancing partner.

"The result is, I'm being painted as a good-time-girl who stays out all hours of the night. That's hard to take. If you could see how my mother cries, you'd know what I mean."

I do know how her mother feels. I've talked over the telephone to Mrs. Taylor when she's been upset over some broadcast, or, at what she has considered a disgraceful attack on her lovely child.

The last time we talked, Mrs. Taylor told me, "Elizabeth is discussed as though she were a woman of the world and knew all the answers. The other night she told me, 'If I knew all the answers ahead of time and had the wisdom of experience, I would be an adult while I am little more than a child!' "

She is so right!

When it was time for Elizabeth to go, she did something very sweet. "May I come and see you often?" she asked. "We live so close and it makes me feel better to talk to you."

I meant every word of it when I told her, "Any day of the week, and I'll always love to see you."

All in all, Elizabeth Taylor is a puzzling combination of girl and woman. Her personality has not yet jelled. Only time will tell what she eventually will be, a settled miss, scared to make a natural move because of what may be said about her, or one of the really great glamour girls. I can see the child's problem. It's tough. But not as tough as she thinks it is now.

THE END

MOVIES—fine entertainment at low cost

Nights at the Round Table

(*Continued from page* 58) the piano, and some new dance steps were created, too. Dinah played some of her recordings that weren't yet on the market. And before the evening was over, everyone visited George's workshop to see the new furniture he was making.

Another huge Lazy Susan table, like that of George's and Dinah's, is almost finished. George was trading it to his friend Joel McCrea for two white-faced Hereford pure-blood calves for the Montgomery ranch.

The Montgomery ranch is nearly self-supporting. They have chickens for eggs and fryers, their own milk, vegetables and fruit. Their huge deep-freeze is kept full with products from their own place. In fact, the main part of dinner that night was "home grown," from the butter, chicken and vegetables to the frozen strawberries.

A little while ago, you'll remember, George started making furniture for close friends like the Alan Ladds, Dorothy Lamour and Jeanne Crain. But his fame grew. And today, in his furniture shop in San Fernando Valley, he takes orders for his custom-made things. His shop business has grown so that he finds it very difficult to keep up his busy acting career, too.

DINAH admits she cooks partly for praise, gathering recipes from friends and famous chefs. She has by now, incidentally, an accumulation of recipes from all over the country.

Dinah often gives "name your own dish" dinners, letting the first guest invited plan the menu, which she executes. For this party, she let the Powells select the dishes. They chose this menu because they'd had it at Dinah's house before and loved it.

Most hostesses make certain to plan a dinner party when the cook is *on*. Not Dinah! She always prepares the things herself. If the cook is on, she acts only as a helper and dishwasher.

Dinah gives as much thought to the appearance of the table as she does to the flavor and balancing of the menu she plans.

With a round table, place mats are used. Her flower arrangements, which she does herself, usually come from her garden. Her lovely silver pheasants, a wedding anniversary gift from George, add dignity to the delightfully informal table where you serve yourself from the dishes attractively arranged on the rotating "Susan." Little washable china place cards are always thoughtfully arranged.

Dinah, who is best known for her hit recordings and radio programs, enjoys entertaining her guests with her ballads, blues and boogie, and, at the drop of a hat, she will bring out her old guitar, as she did this evening. Everyone just relaxes in a most satisfied and comfortable manner and enjoys a top evening's entertainment.

Later on, everybody joined in to make recordings on the Montgomerys' home recording machine.

Dinah, Deborah and June all studied dancing at one time or another in their careers. So when Dick Powell sat down at the piano, the three husbands insisted on a chorus number from their wives. This they executed in a most professional manner. Naturally.

With the Montgomerys, Bartleys and Powells all proud parents of young children, there was much family talk in addition to career gossip.

There were no games played, nor even suggested—with people as talented as

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Your housekeeping money seems to buy less and less . . . so now this big bar of Fels-Naptha, jam-full of the double cleaning action of mild, golden soap and active naptha looks more than ever like the best buy on the soap shelves. Next time you're in the grocery store, why not join other careful shoppers—stock up with Fels-Naptha Soap —at present thrifty prices.

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We hereby certify that the cosmetics advertised and sold under our name are exactly the same cosmetics we use to make the stars more beautiful at Warner Brothers, Paramount and Universal-International Studios.

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Hollywood's Beauty Secrets for Your Very Own

THE COSMETIC SECRETS of Hollywood's most glamorous stars are now *yours*... in famous Westmore Cosmetics. Westmore...and *only* Westmore...are the *certified* cosmetics of the stars, the same make-up they use on the screen. Why be satisfied with less? On sale at variety, chain and drug store cosmetic counters.

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FACE POWDER	TRU-GLO POWDER	NIGHT CREAM	*plus tax

Westmore Cosmetics available in Canada at slightly higher prices.

these the usual parlor games were neve missed.

The Powell-planned menu: (Recipe given serve 6) Cheddar Balls Liegoise an toasted wienies for hors d'oeuvres. Broiler Hungarian with rice in center, vegetabl gumbo Creole (an old family recipe wort saving), and mixed green salad with toas sticks. Fruit sponge cake (big enough fo ten servings).

CHEDDAR BALLS LIEGOISE

Combine:
¼ cup soft bread crumbs
1 cup grated cheddar cheese
1 egg yolk
¼ teaspoon prepared mustard
Salt and cayenne pepper to taste
¼ teaspoon Worcestershire
Few drops Tabasco sauce

Fold in 1 egg white, stiffly beaten. Shap mixture into small balls and roll in addi tional *fine bread crumbs.* Place a few ball at a time in frying basket; fry in deep ho fat (375° F.) until light brown, about minute. Drain on absorbent paper. Serv hot.

TOASTED WIENIES

Remove center from a large firm hea of cabbage, leaving a shell of about tw inches thick. Skewer small canned frank furters with toothpicks and stick aroun outside of cabbage head. Inside the hea place a tin of canned heat. Decorate bas of cabbage with radish roses, parsley an halves of green pepper filled with mustar Light the canned heat just before servin and let each guest roast his own, and di it in the mustard before eating. A l of fun!

BROILERS HUNGARIAN WITH RICE

Place in large deep skillet:
3 tablespoons butter or margarine
1 clove garlic, chopped fine
2 medium onions, chopped fine

Cook until tender. Then remove onio from butter with slotted spoon and re serve.

Add: ½ cup salad oil.
When hot, brown 6 small chicken halve

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THE GOLDEN RULE . . .

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ne at a time. Then return all chicken o skillet. Add:

cups water
can tomato paste
Salt, pepper and paprika to taste
Browned garlic and onions

Cover tightly. Cook very slowly, basting very 15 minutes, until chickens are tender yet firm (about 1½ hours). Place ooked rice in center of platter. Arrange hicken halves around. Strain gravy. Pour little over rice, and pass the remainder n a separate dish.

Salad with Toast Sticks: Decorate your avorite green salad, after mixing, with nch-wide strips of toasted bread.

VEGETABLE GUMBO CREOLE

Prepare:
cup chopped celery
cup chopped green pepper
cup lima beans

ook separately in very little water until lmost tender.
Measure:
cup canned whole kernel corn
cup canned okra, sliced lengthwise
Mix:
½ cup butter, melted
1 cup dry bread crumbs

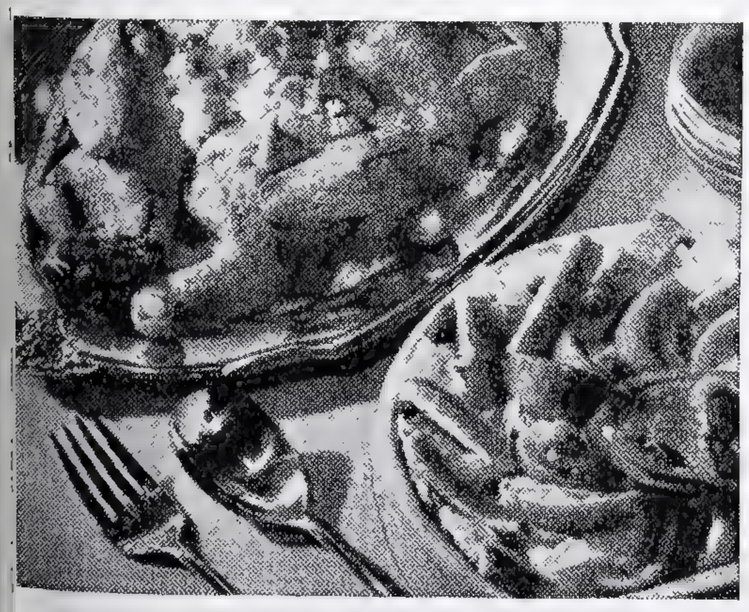
rease a 1½-quart casserole, and press on ¼ cup of buttered bread crumbs. Fill with egetables in layers. Season each layer ith salt and pepper, and a few bread rumbs. Top with remaining bread crumbs nd dot with butter. Cover. Bake in slow ven (300° F.) 40 minutes. Remove cover nd brown.

FRUIT SPONGE CAKE

Defrost and drain overnight in refrigerator 1 package frozen strawberries, crushed. rain 1 (No. 2) can crushed pineapple. lake or buy 3 9-inch sponge cake layers. lace one in bottom of 9-inch torte pan. over with frozen strawberries. Add second sponge layer. Top with drained pineapple. Add third sponge layer.
Dissolve, according to directions on label, 1 package cherry flavored gelatin. se juice drained from strawberries as art of liquid. Pour over all three layers, tting it soak in slowly. Chill in refrigrator until firm, about 4 hours. Unmold. rost with ½ pint heavy cream, whipped.

(June Allyson and Dick Powell are in The Reformer and the Redhead," Deborah err in "Please Believe Me" and George Iontgomery in "The Iroquois Trail."

THE END



ooked to order—from June Allyson and ick Powell: Dinah's broilers Hungarian ith rice and salad with toast sticks

They'll never mention it...to YOU!

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There's a reason: mint-cool Listerine Tooth Paste is made with *Lusterfoam*, a wonderful new-type cleaning ingredient that literally *foams* cleaning and polishing agents over tooth surfaces . . . removes yellow tobacco stains while they are still fresh . . . whisks away odor-producing tobacco debris. Get a tube and "*feel* that Lusterfoam work"!

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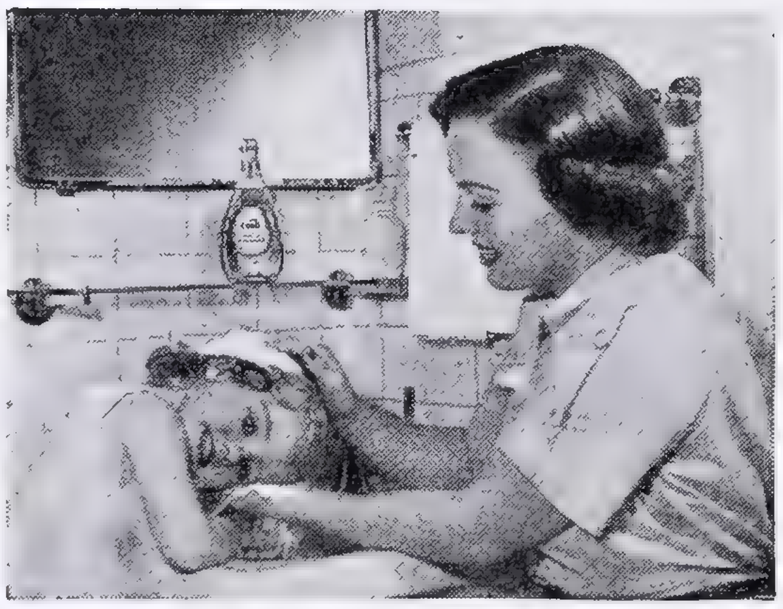

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Photoplay Fashions

Jacqueline Dempsey — ***Fashion Editor***

Jacqueline Neben — ***Promotion Director***

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Dirone
John Engstead — ***Photographers***

Cyd Charisse in the origina suit designed by Helen Rose fo M-G-M's "East Side, West Side'

Opposite, Cyd Charisse wears the Lo Schneider adaptation—a just-right-for spring suit, its slim, straight skirt a per fect foil for the smartly detailed fitte jacket. Self-loops and buttons lead u to a tiny collar. Sleeves are cuffed. I sizes 9-15, around $50.00, it comes in woo gabardine in a variety of spring shades At Gimbel's, New York, N. Y. and Win kelman's of Michigan.

Accessory accents: Tricorn-type hat b Everett, $5.00; Samsonite train case, around $17.50

For store nearest you write direct to manufacturer listed on page 88

Photoplay Fashions

PHOTOPLAY FASHIONS

For store nearest you write direct to manufacturer listed on page 88

Dainty Diana Lynn is featured in "Paid in Full," a Hal Wallis production

For the smart approach to spring, Diana Lynn's dress, above, in menswear rayon, buttoned to the waist with shiny black buttons. Belt of gleaming patent leather tops the intriguingly flared pockets. Crisply charming, too, are the detachable fly-away collar and cuffs in white pique. By Berkley Junior in gray only. Sizes 9-15. High style at a low price—$17.95. At The May Company, Cleveland, Ohio; Strouss-Hirshberg Company, Youngstown, Ohio. Hat by Madcaps, $8.95. Cotton gloves by Crescendoe

You'll make it an occasion when you make your entrance in the dressmaker suit Diana wears, opposite. In worsted wool crepe, self-buttons march in triple detail down the smartly styled jacket, with its eye-catching turn-back loop pockets. Skirt is slim and straight. By Lilli Ann in blue, pink, navy and gold. Sizes 10-18. The price—a miraculous $50.00. At The May Co., Los Angeles, Cal. and Burnett's, New York, N. Y. Shoes by Accent. Handbag by American. Sheer hose by Phoenix

Photographed at Wildenstein Art Galleries, New York

Distinctively Different

Photoplay's pattern of the month

Teresa Wright wears this original ensemble by Mary Wills in RKO's "The Capture"

Skirt and blouse blend into a perfect pattern for now in a soft worsted wool jersey or later, in a colorful cotton. The cardigan blouse, with its sloping shoulders, and the skirt, a swirl of unpressed pleats, can be mixed to match with other parts of your wardrobe. For sewing satisfaction, use one of Security's worsted wool jerseys in a water color pastel or a vibrant color

Photoplay Patterns
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New York 17, New York

Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Teresa Wright "The Capture" dress in size 12—14—16—18—20.

Name .....Size .....

Street .....

City .....State .....

Spring . . . foot notes

One step ahead in the fashion parade—open-toe, high heel shoe with the new asymmetric strap, flattering to your foot, ideal with dress suits. Suede or calf. $8.95 by Accent

Dainty complement to spring and summer date dresses—patent leather, stripped to reveal a shapely foot. At $8.95 by Grace Walker

Be trim in tailored wear in this casual pump, with medium heel and tiny buckle at front. In calfskin, $10.95 by Twenty-Ones

For store nearest you write direct to manufacturer listed on page 88

(*Continued from page* 54) Eighteenth Century furniture mingling with modern upholstered chairs and couches for solid comfort. It makes a home that is the perfect setting for Eleanor Parker, as serene a beauty as you can possibly find in all Hollywood. But it's also much more than that, too, because it is, just as much, the correct setting for a dynamic producer, such as Miss Parker's husband, Bert Freidlob. And it provides plenty of space for the growing family of Mr. and Mrs. Freidlob. They already have one small daughter. By the time you read this, there will be another small Freidlob, and their ultimate ambition is to have a whole houseful of children.

As you can see, this is an opulent house, but that is not the reason that I chose it for my little lecture this month. There are scads of opulent homes in Hollywood, with altogether too many of them in doubtful taste. Merely pouring money into individual pieces of furniture won't give you a perfect room, unless you use it as Miss Parker and Mr. Douglas, her decorator, have done.

MY REASON for talking about Miss Parker's house is because it is an example of "grouping." "Grouping," I warn you, is going to become increasingly important in our lives at home and for two most amusing reasons. One is television and the other is Canasta, which is beating out bridge socially. If your life is along the lines of the young Freidlobs, if you, too, entertain from six people upward at a time, you must make plans that lets one group of guests cluster around the television, another around the card table, and a third have some place where they can just get away from it all and go in for that old-fashioned pleasure called conversation.

The way the Parker-Freidlob house is planned for all this is masterly.

To begin with, you come into a small, circular hallway, which separates the drawing room at the right, from the dining room at the left. Next, just off the drawing room there is a large playroom. I have never held with the idea of a playroom being designed along the lines that suggests that the adults within it are going to spill liquids all over the floor and loll all over the chairs. Miss Parker's is not, praise be. But it is, most subtly, divided into fine groupings. Before the bay window that looks out over her garden and swimming pool, there is a permanent card-table set up, big enough to accommodate five or six players, if desired.

Over this table there is a hidden spotlight, which means the light is always right for playing with no danger of knocking over a nearby lamp. The players' chairs are sturdy and comfortable, with even softer chairs close by for kibitzers. Set in a window-bay, as this card grouping is, it means ten or twelve people could gather round to watch an interesting play, and not get in the way of people seated (a) at the bar in the far corner of the room, (b) before the open fireplace, or (c) at the opposite end of the room, watching a movie on the screen that can be dropped down, cutting off the bar end. The projection room is hidden behind that far wall by pictures on hinges, after the usual Hollywood custom, masking the projection openings, when not in actual use.

I think it's a wonderful thing that, as in other parts of the country, more and more entertaining is being done at home in Hollywood. Any homemaker, reading this, may not feel up to living as elegantly as Miss Parker does. But it can be seen, nonetheless, how rooms, so planned, make entertaining much easier.

Miss Parker's extremely restful bedroom, and let me add here that the outstanding characteristic of this house is its restfulness, is done in shades of gray, rose and green, with milk glass lamps picking up the same white accent the white marble fireplace gives the room. The oversized bed has a quilted headboard with a matching spread, and the "touch" that keeps the room from being a bit too conventional is the big, generous sofa at a far side of the room. This actually unnecessary touch of luxury and comfort gives the room great dash.

Actually, I feel Mr. Tom Douglas, as Miss Parker's decorator, has used the colors throughout the house for drama, kept the shapes of the chairs, sofas, and tables very simple, which creates this overall mood of both quietude and smartness. The drawing room, for example, has green walls, with raw silk hangings to match at the long bank of windows that occupy the entire outer wall of the room. Before the white marble fireplace are two wing chairs and a sofa in yellow quilted chintz, piped in green. But there are also two raspberry red chairs, there, separated by drum tables in mahogany and the lamps are dark green glass with green shades banded in a darker green velvet.

On the small side tables, the lamp bases are Sheffield, one is a Sheffield sugar bowl planted with Philodendron, with a shade striped in black and chartreuse.

THE drawing room and the playroom have been carpeted similarly from baseboard to baseboard with beige carpeting, but while green is used in the playroom, it is used less formally than in the drawing room, which you will instantly realize is as it should be. It has been used in a chintz that combines an apple red. The extra chairs here are in light yellow. The prints on the walls are English sporting scenes, and the small bar has much brass scattered about to give it gaiety.

I offer a couple of minor suggestions, which I trust will not offend Miss Parker and her dynamic husband, and which may, in turn, help you readers if a house of this type is one you believe would suit you.

I should like to see this house made more personal. Take the English hunting prints, for example. They are excellent and inoffensive, but I would actually prefer a picture that was offensive, if interesting, than these highly conventional pictures which are so correct you actually do not see them.

The late President Roosevelt loved ships. His desk was cluttered with models of ships. His walls were hung with ships racing, or being launched, or such things. It gave enormous personality to any room he inhabited, because it reflected him. Miss Parker is one of our most charming ladies, and her husband one of our up-and-coming producers. I hope, as they live more in their house, they will allow it to grow more individual, even if in that way it becomes a little less correct.

Another thing I feel about rooms, as large as their drawing room and living room is that where solid carpeting is used, occasional scatter rugs should also be used, atop the carpet, before some of the couches or chairs, to dramatize their excellent groupings. Try this some time. You've no idea how it "warms" a room.

By way of contrast, I'm bringing you a Hollywood house next month that is almost entirely "personality" and much less expense. I hope you will watch for it to see which style suits your design for living best.

The End

For store nearest you write direct to manufacturer listed on page 88

Double Feature

A sports suit in muted plaid with two skirts to suit the occasions. Wear the jacket with matching solid gabardine skirt for more casual wear. 100% wool in pastel blue, green or tan plaid. Sizes 10-20. Around $50.00 by Rosenblum of California at Milgrim, Detroit, Mich., The Emporium, San Francisco, Cal., Frederick & Nelson, Seattle, Wash. Light touch for the solid skirt, a rhinestone buttoned, tiny check cotton blouse. Sizes 10-18. $7.95 by Cabana at The Blum Store, Philadelphia, Pa.

Vivacious Geraldine Brooks appears in "Volcano," a Motion Picture Sales release

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a print that looks like lace! And one plus one make . . . one, when this sundress adds a matching bolero but still looks like a one piece dress. Lace printed butcher spun rayon and matching black lace trim are Doris Dodson's own exclusive design.
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If the preceding pages do not list the stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

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Lou Schneider, 512 Seventh Ave., New York, N. Y.

Hat
Everitt, 812 South Sixth Street, Milwaukee, Wis.

Train case
Shwayder Bros., 1050 Broadway, Denver, Col.

Gray dress
Berkley Juniors, 1400 Broadway, New York, N. Y.

White hat
Madcaps, 28 West 39th Street, New York, N. Y.

White gloves
Crescendoe, 240 Madison Avenue, New York, N. Y.

Wool crepe suit
Lilli Ann, 973 Market Street, San Francisco, Cal.

Handbag
American, 1 East 33rd Street, New York, N. Y.

Plaid suit
Rosenblum, 746 South Los Angeles Street, Los Angeles, Cal.

Checked blouse
Cabana Beachwear, 1410 Broadway, New York, N. Y.

Open toe shoe
Accent Shoe Co., 1509 Washington Avenue, St. Louis, Mo.

Patent leather shoe
Friedman Shelby, 1507 Washington Avenue, St. Louis, Mo.

Casual calf pump
Barret Shoe Co., Nashville, Tenn.

Happy Hobos

(*Continued from page* 38) place we visit.

"We're going to go rubbernecking," he declared. "We'll see what there is to see. We're never going to come home from a trip and say, 'If we'd just done this.' We're going to do it.

"Some people don't go along when they're in strange places. With new things to do, strange customs to observe and foods like you never see anywhere else, these people say, 'My, I wish I could have a chocolate milk shake.' Now milk shakes are fine, but people like that just ought to stay home. When Gloria and I were on our honeymoon in Hawaii, we put our see-everything-new, do-everything-new plan into action.

"We had always known that outrigger canoes had been the chief means of transportation for South Sea Islanders for hundreds of years.

"We'd heard, too, that in the front seat of an outrigger you get soaked. So we drew lots for seats and Gloria drew the front. She was almost completely under water at times. Once, as we dipped under a wave, I looked and could scarcely see her."

THE Hawaiian phase of the Stewart travels was the time of relaxation. Before that, Gloria must have had an idea she was married to a rocket, they went around the country so fast.

Before they were engaged and before there were any matrimonial plans, Jimmy had promised to act as grand marshal at the Soap Box Derby in Akron. It never occurred to either of them to break a promise to the thousands of boys who would be on hand so, after a few quiet honeymoon days at Ojai, they hopped a plane to Akron.

There were appearances in Cleveland for a convention, dashes hither and thither, including a return to Cleveland to watch Joe De Bona come winging in the winner of the Bendix trophy race in Jimmy's plane, Thunderbird; flights to New York, to Colorado, all before the Hawaiian trip.

"One day," Jimmy recalled, "we had breakfast in Akron, lunch in Cleveland, dinner in Detroit and stopped in Chicago for a cup of coffee."

And Mrs. Stewart on her first ride in this jet-propelled merry-go-round?

"It was amazing how she took it," said Jimmy. "We had the time of our lives."

To those who watched the flowering of romance between Gloria and Jimmy it wasn't surprising that she fit so well into this new life. She's a naturally adaptable person who is at home in whatever element she is placed, and she knew what being the wife of a movie star would mean.

They met first at a dinner at the Gary Coopers. They were attracted to each other, naturally. They met on other occasions at social functions; they began having dates; they were frequent dinner companions; they played golf together; they went fishing. Then, at a quiet dinner in celebration of Jimmy's birthday—May 20, months after they first met—he asked her to marry him.

There was a trip to Indiana, Pennsylvania, to see Jimmy's folks and a visit to the county fair to watch Dad Stewart's trotters race.

"It was a bitter day for Dad," Jimmy smiled. "When Thunderbird didn't finish the Bendix race the year before, I got it heavy from him. He told me he'd have to loan me a horse so I would win a race. That day at the fair, his good horse had the sniffles or something and couldn't go and his new little horse came in third, with only three horses in the race!"

The traveler role is a new one for Jimmy. He was pretty much of a stay-at-home throughout the years of his bachelo hood. Before the war, after all, he ave aged four pictures a year for nine yea That schedule left him little holiday tim After that, the war took five years o of his career, which meant a lot of s rious and determined catching-up to d He's caught up now, with his fine pe formance in the "The Stratton Stor which won him Photoplay's covet Gold Medal for the most popular mar performance of the year. Since "The Stra ton Story," he's made two other pictur "Malaya" and "Broken Arrow."

There was also another reason f Jimmy's former lack of initiative about g ing places, one that seems fairly obviou It isn't much fun to travel alone. Now has a charming companion to double t enjoyment of picturesque sights.

With all the traveling and the plans f many more tours, the Stewart home isn just the place to pick up spare togs b tween flights. It has the feeling of pe manency, where people are well-settle living with deep contentment.

It might just be a difficult place to leav even briefly, for a tour, for Jimmy ha slipped quietly into being a husband an enjoying the domestic life, as you'd ex pect. It hasn't done him over, but the are some differences. He seems freer an easier, more outgiving in casual meetin He appears more relaxed, giving more himself without effort, but still a lon long way from being an extrovert.

His well-being is reflected in his weigh For years, those magicians of the movi who can make everything look the way isn't, couldn't put any pounds on Jimm not even when they put him in a hospit and stuffed him full of fattening food He fooled 'em by losing three pounds. No he's seven pounds heavier than he ev was and on that 6'3" frame it looks goo

Because his own house was too sma Jimmy sold it. They're living in Gloria home until they can find the kind of pla they want. Not that they're house hunti frantically. That wouldn't be Jimmy's wa

"I'm a town boy; I like to live in wi things," Jimmy said, in explaining wh they were not looking for one of t ranches which are so popular with t film set. "We've got to think about t boys, too, and getting them to school wit out having to send them over to the ne county."

He's also doing right well by his ne role of father to Gloria's two boys. All y have to do is hear one call him "daddy". know the complete and full acceptan

Like most big stars, Jimmy was invit to ride down Hollywood's *Santa Cla* lane with *Santa* last Christmas. He nev had done this before, but he accept the invitation because the two boys we thrilled over the prospect of riding wi two of their favorites, *S. Claus* and Stewart. It was the first public a pearance of Jimmy with the two lads, w have been shielded from the spotlight th just naturally is turned on movie stars.

Between studio calls, Jimmy enjo spending his leisure time on the g course with Mrs. Stewart. "She alwa talks me into a stroke a hole handica he says. "Then she beats me."

The hobbies Jimmy had when he liv alone have not been carried over into t new life. His accordion is stored away the garage; there's a "For Sale" sign his racing plane and he has let his amate radio operator's license lapse.

"Who wants to spend his evenings tr ing to talk to a stranger in Australia some faraway place?" Jimmy asks. "U less you're there, and we might be soo

THE END

Announcing Photoplay's Gold Medal Winners for 1949

(*Continued from page* 35) War Bride," "Johnny Belinda," "Little Women," "Mr. Belvedere Goes to College," "Red River" and "Take Me out to the Ball Game."

A surprising fact emerges from your choices here—a fact in direct opposition to the prevailing theory that you, the people, are hungry for escape comedies because of the uncertainties of the times. There is only one musical comedy on this list and only two light-dialogue comedies. There also is one Western—"Red River." But six of your favorite ten pictures in 1949 are dramas.

YOU have been as fickle as usual in choosing the pictures you most enjoyed for the year. Six months ago, at the 1949 halfway mark, you had eight entirely different pictures on your Top Ten list! Only two pictures that you liked six months ago are still here at the end of the year. These are "Johnny Belinda" and "Red River."

Now, let's touch on a most interesting phase of your 1949 reactions to the Hollywood stars—your reactions to their offscreen behavior.

To begin with, let us examine one of the women stars whose previous record has been one of superb acting ability and of clean-cut personal living as a wife and mother—Ingrid Bergman. She has always held an almost saintly position in the minds of you, the people. Yet, for the past several months she has been astounding the world with her unexpected behavior. But, so far, there has been no sign of a marked slackening of interest in Miss Bergman. She is still immensely popular.

Now let us take a look at another Hollywood star whose love life has also been headlined for most of the year 1949—Rita Hayworth.

Rita's box-office appeal is as strong as it ever was—for a far different reason than in the case of Miss Bergman. Rita has never been enshrined in the public mind as has Ingrid Bergman; she has always been regarded in a more casual light. We are of the opinion that nothing Rita does is likely to hurt her at the box office . . . short of murder. You, the people, will love her just the same.

And now to hastily wind up our study of gossip about the stars, and how it affects your opinion of them: Despite published rumors to the effect that Shirley Temple's divorce has hurt her at the box office, there is absolutely no evidence to support such a theory. Shirley's popularity is unharmed. We further find that the headlined divorce, romance, and remarriage of Tyrone Power has helped his popularity; in a consistent, unspectacular way his rating with you, the people, is rising steadily. To end on a ridiculous note, let us add that Humphrey Bogart's defense of a panda in a New York night club harmed his popularity not a whit!

Now for the Hollywood personalities who showed the greatest leap in popularity in 1949.

There are two men whom you have pushed far ahead in popularity—Kirk Douglas and Montgomery Clift. They showed the biggest upward surge in public acclaim of any men in Hollywood.

Two comparatively new actresses have made great strides in popularity. They are Wanda Hendrix and Jean Peters. Then there are two established actresses who have shown amazing increase in popularity. They are June Allyson and Jane Wyman. It's unusual for a star of June's high standing to make such strides—but her roles in "Little Women" and "The Stratton Story" accomplished this.

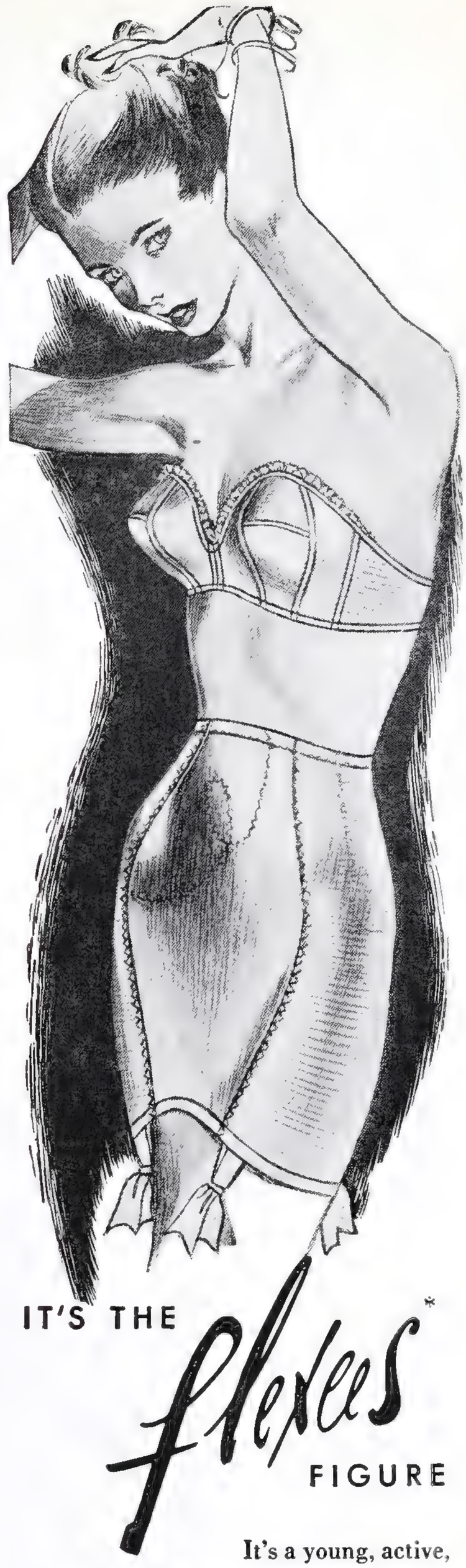
Among the large group of American girls who are between the ages of twelve and seventeen, Elizabeth Taylor was the biggest box-office draw in the year 1949. One reason this is of particular interest is that for the three preceding years girls preferred men to women stars—liked Van Johnson in 1946 and Alan Ladd in the years 1947 and 1948.

Boys in the same age group (between twelve and seventeen) have decidedly different ideas. They liked Bob Hope better than any other actor or actress in 1949. This meant they shifted their affections from Abbott and Costello, whom they had preferred to any other performers in 1947 and 1948. In 1946, the year the girls were going for Van Johnson, the boys were solidly behind Bing Crosby.

The adult public agrees about Bob Hope in 1949, as far as comedians go, for both men and women of adult age decided that Bob Hope was the funniest comedian on the screen this past year.

That is the round-up of your likes, dislikes and general reactions to your favorite form of entertainment in 1949. Through our researchers in Audience Research, Inc., you have made your decisions as to your most enjoyed actors, actresses, and pictures—and the Photoplay Gold Medal Awards go to those selected by you, the people.

THE END



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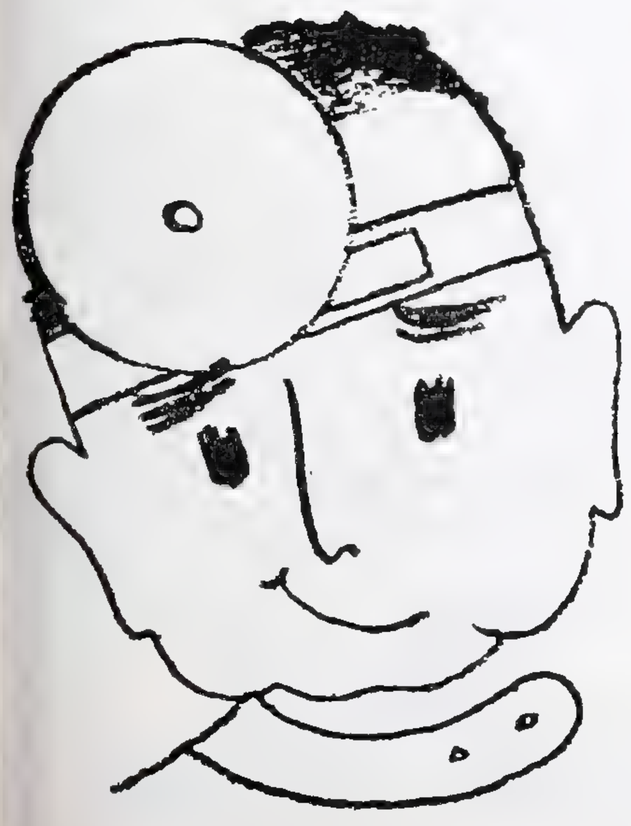

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. . . . . .

My choice

(*Continued from page* 43) Humphrey Bogart was stopped cold, too, by Barbara Stanwyck. Bogie was playing an American artist in England. While he was making wardrobe tests, Barbara dashed onto the set with a velveteen suit and a tam o'shanter. "You're to wear these for the picture," she told him. "Aw gee, shucks," Bogart whispered through his teeth. "You know I'm not the *Little Lord Fauntleroy* type." "But you're playing an artist," said Barbara with a straight face. Then Bogart really got mad. His eyes flashed and his cheeks turned into a flaming red. Quite a performance, until he caught on.

Monty Clift's getting quite a reputation as an off-screen performer.

The best he's ever given, I think, took place at the Hollywood premiere of "The Heiress." He was wearing a dress suit probably for the first time in his life. It didn't fit any better than rented suits usually do. And it was quite a show to watch Monty smiling into Elizabeth Taylor's pretty blue eyes, for the photographers, and at the same time, trying to avoid strangulation from his tight collar!

I wonder, like everyone else, how long Monty will continue to be such a quiet guy. For I'm reminded of another former stage actor, Kirk Douglas, who was so quiet you hardly knew he was around. He sort of entered a room with a whisper. Now, it's with a bang. Mention a girl's name to him and his eyes light up like neon lights and his nostrils positively dilate. But thank goodness, he is still a gentleman. He doesn't kiss and tell. He doesn't have to. The girls do all the talking. Evelyn Keyes, for instance, admitted recently to me, "It's getting serious. But Kirk is still married and so am I." Trace the origin of this new Kirk Douglas, and you'll find it all began with "Champion." Kirk is a sure bet to win honors this year. His performance in "Champion" was terrific, but not more so than his amazing private life histrionics ever since.

The high peak of Kirk's private life acting took place high up in Hampshire House, shortly after his sudden acclaim. There was no sound track. Kirk just stood by the wide open window looking down at Central Park where he had once made the vow, "That's the hotel I'll stay at when I'm rich and famous." He was crying when he turned back into the room.

JOAN CRAWFORD wept recently, too, with no camera around, at a luncheon where she was accoladed as the Mother of the Year. When the time came for me to bring Joan to the microphone to make her speech of thanks, Hollywood's glamour queen was speechless. Choking back her sobs, she managed to murmur, "Thank you." Then she returned tearfully to her seat. Now if this had been a movie, Joan would have had to read a lot of lofty lines about Motherhood. Well, I'm a mother myself and I know that when we do talk publicly about our kids, we usually want to cry.

Speaking of children reminds me of Larry Parks's best off-screen performance. At the time when rumors were flying that Betty Garrett was expecting a baby, I called the Parks home. "Is it true about a baby?" I asked Larry. "Baby, *what* baby?" Larry replied with a gentle smile in his voice that Jolson could never duplicate even on his knees. "*Your* baby," said I, rushing the next sentence. "You and Betty are rumored to be expecting a baby." "Not true," said Larry regretfully and charmingly. "Of course," he added, "Betty and I want a baby more than anything in the world, but when we expect one, we'll tell the whole world. There will be no need to ask."

I didn't realize how great Larry's performance was, until three weeks later, when Betty's studio announced that she couldn't co-star with Robert Walker in "The Skipper Surprised His Wife," because Betty expected a little skipper of her own in five months.

June Allyson is a fine actress. This year, she's co-star of "The Stratton Story" which wins the Photoplay Gold Medal as the most popular picture of the year. And she's the actress, according to the national poll Audience Research Inc. conducts for Photoplay, who enjoys the greatest increase in popularity! I'd like to give June *my* medal, made of sugar and spice for the acting she did on the sidelines when she co-starred with husband Dick Powell in "The Reformer and the Redhead."

Most stars, when they are not in a scene, rest in their dressing room. Not June, when Dick was working. "Isn't he handsome!" she ecstasied one afternoon when Dick was doing a scene with a camel. She meant Dick, of course. Her sentiment was sincere, ditto the warmth and passion that permeated her voice and body. But Dick would be the first to pooh-pooh his looks, especially with the butch hair-cut he sported at the time. He would be the first also, to tell June, "That was a terrific performance you gave."

One evening, I'm going to take a camera to wherever Ginger Rogers is dancing with Greg Bautzer. For it's a great shame to

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aste Ginger's wonderful performance on
ıe handful of couples who are merely
ɛtras in the Big Scene. I'll do my very
ɛst to describe it for you. Close your eyes,
inger's are closed, too, and imagine her in
low, strapless gown, crushed close to
reg's chest. One lily-white hand lies
ɛntly in his. The other gently massages
is back. Her blonde head, closed eyes and
l, nestles cosily on Greg's wide shoulder.
he music stops. The sequence abruptly
nds. Ginger flashes a wide-awake smile
ɔr the photographers.

Take Errol Flynn, that is if you can get
im away from Princess Ghika. When
rrol flew back to Hollywood, last year,
ɔr added scenes in "That Forsyte Woman,"
e brought a slight, foreign-speaking
oung lady on the set and introduced her
s Princess Irene Ghika of Rumania.
ater, Errol said it was just a joke, the
irl was not the Princess, just an im-
ersonator. Everyone, including Greer
arson and the Princess laughed in a
ell-modulated key. But, be sure Errol
nd his lady love laughed louder, later.
ecause, it seems Irene Ghika was here at
ıe time, and, with Errol's cooperation,
mpersonated herself. Errol should save
uch acting for the screen.

Bette Davis already has won two
cademy Awards and if they could have
hotographed her off-screen tantrums
hile she was making "Beyond the Forest"
he might have won a special Oscar.
ette ran the bad-girl gamut from T for
emper to B for Bad Temper. One day,
he tore an expensive scarf to tiny threads.
ater, her press agent explained that
ette's worse-than-usual behavior was be-
ause she wanted out from her $600,000
ontract. There must have been an easier,
less spectacular way, like going to the
oss and asking, "I'd like my freedom,
lease." Now you can see why everyone in
ollywood sat down to laugh when
ette's husband, William Grant Sherry,
ried to Bette and the world that *he* had
uch a bad temper. Come to think of it,
hat was a pretty good performance, too.

Greer Garson doesn't do too badly in the
ff-screen emoting department. One time,
he said to me, "I wish you'd call me be-
ore printing anything about me." "Will
ou tell me the truth if I do?" I asked.
No," said Greer, smiling very charmingly.
ight up to the altar, Greer was still smil-
ng charmingly and saying, "Of course I'm
ot getting married to anyone."

What a pity these great performances
layed to such small audiences.

THE END

do you have a
kindly heart?

Or, do you **KNOW** someone whose good works and unselfishness deserve recognition? You can tell about it **AND** win a valuable prize on

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JOHNNY OLSEN, M.C.

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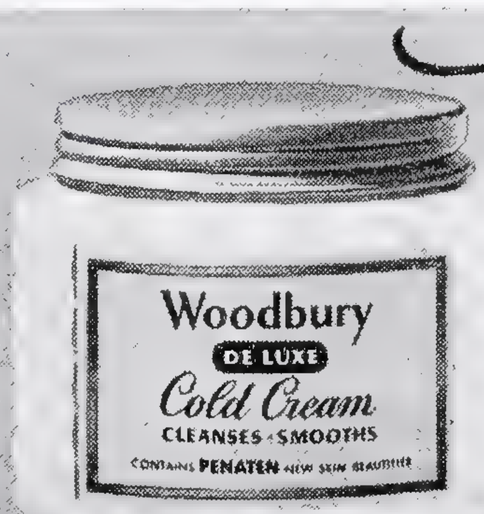

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INSIDE STUFF

(*Continued from page* 16)

It will be because Lauren, who loves Delft ware, wants to paint and refurnish their living room in blue, to blend with her Delft collection and Humphrey thinks he'll look a sissy in a blue room. Personally, Cal thinks Bogie will look simply lovely in blue. Put down that vase, Bogie, it belongs to Lauren's collection! Besides, we were only kidding. Honest! . . . In a roomful of handsome men, it was toward manly John Wayne that feminine glances turned more often, Cal noticed. Pretty Mrs. Wayne didn't seem to mind, except when a determined blonde moved in as if Wayne were her special property. Maybe that's why Wayne is seen so seldom at Hollywood parties.

A New Leaf: "I'm not keeping late hours and I'm getting all the rest I can so I can look well when I get to Hollywood," Lady Ashley told New York friends as she passed through town from London. "I'm even taking the train so I can arrive fresh and rested." And, except for a few dates with her ardent New York admirer, wealthy Herbie Klotz, she kept her word.

Marriage to Clark Gable, Hollywood's loneliest bachelor, could have been in the mind of this down-to-earth, forthright Englishwoman and former chorus girl, exactly the kind of gal Gable likes, but she gave no indication of it.

At any rate, those evenings Clark used to tell Cal about, with dinner on a tray in the playroom-den while he looked at television, are over. And in Sylvia, who was a devoted wife to Douglas Fairbanks Sr., he has found a woman of the world (and Clark likes his women sophisticated), a woman who can be a perfect hostess in his home and who understands the demands of a movie career and will be content to make her life's work just being a wife.

"I'll never marry any of these young gals around town," Clark once told Cal during a long, confidential chat. "They're not for me." And sure enough, he meant it.

So, from Cal our best wishes to the new

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A wonderful new diet to put you in shape for 1950

with your questions about reducing answered by Johns Hopkins Hospital. A basic seven-day diet compiled by Janette Carlsen, Dietitian in Charge at Johns Hopkins . . . Exercises recommended by top Hollywood physical directors . . .

Hints on how to camouflage figure faults by leading Hollywood designers

All in the April issue of Photoplay

INSIDE STUFF

Mrs. Gable and our heartiest congratulations to our good friend, Gable. We'd say he chose well.

Food for Thought: Everyone has a favorite recipe. Hollywood stars are no exception. Cal's friends, Dorothy and Maxwell Hamilton, sought out over one hundred of the top film personalities and asked, "What's cooking?" Needless to say, these amateur chefs came up with some delicious and unusual dishes, all of which were compiled into a different type of recipe book entitled "What Cooks in Hollywood."

All proceeds go to the Motion Picture Committee of the Disabled American Veterans Service Foundation. You can get a copy by sending $1 to Box 7170, Chicago, Illinois.

With Trimmings: Gordon MacRae is a young man who seems to have Hollywood's right number and heaven pray he never gets the wrong one. Anyway, with his characteristic frankness and his gift of humor directed at himself, Gordon tells of his first invitation to a swanky Hollywood party.

The invitation read "black tie" but Gordon, being a Scotsman and only recently coming into good money, had no tux. So, rather than buy one, he received permission to borrow one from Warner's wardrobe department.

Why not a white coat, he thought to himself. The party was outdoors, so why not be gala?

He even felt gala as he and Mrs. MacRae greeted the ultra-proper hostess who froze for one brief moment in her greeting. Quick glances from guests throughout the evening and the nervous fluttering of the hostess told Gordon something was amiss, but it wasn't until he stood beneath the glare of a light near the buffet table that he noticed the silver braid that outlined the coat, lapels and all, shining brightly.

"But you must have noticed it when you put it on? How could you miss it?" his friends asked.

Gordon merely shrugged and strolled off, leaving his listeners to believe Gordon was having fun at Hollywood's expense.

Have a shot! said Bing when Bill *Hopalong Cassidy* Boyd visited his CBS show

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THERE'S A WOMANLY OFFENSE—GREATER THAN BODY ODOR OR BAD BREATH!

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A mother *must* tell her grownup daughter how important it is to always put ZONITE in her fountain syringe for hygiene (which means *internal* cleanliness), for health, after her periods and in her married life ahead. She'll certainly warn her daughter about an offense greater than body odor or bad breath—an odor she might not detect herself but is so apparent to others.

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ONLY NEW DRENE SHAMPOO has this Wonderful New Beauty Conditioner

Pamela Makes It Perfect

(*Continued from page* 36) Our marriage, for instance, and the Powells'.

Years ago, when I read that June and Dick were married, I couldn't wait to meet her. George and I had known Dick for some time, and we were very fond of him. And I had seen June in "Best Foot Forward" and thought that she was charming.

Dick was a guest on my radio show one night, a few weeks after their marriage. I was delighted when he asked George and me to have dinner afterward, to meet his new wife.

June drove down to the broadcast studio to join us, and she was standing in the wings when Dick and I came offstage.

There was an awkward moment when June and I came face to face. We were both done up to the teeth for our big dinner date, each of us in her best dress, which, incidentally, had nicked our individual budgets for quite a bit. There was just one little hitch. It was the same dress!

I stared at June and June stared at me while Dick blandly proceeded to introduce us. I guess men just don't notice things like that.

June started to giggle and I did, too. Dick looked at us as though he thought we were tetched. And then he caught on. "We'd better get out of here *fast*," he said.

And we tore for the parking lot, laughing like crazy. The whole evening was like that.

Later, June and I marched into the Players Restaurant with our two handsome husbands, by now willing to pretend that we had *planned* to get ourselves up as twins. But we couldn't stop laughing.

We went for a drive after dinner. George and I just that day had picked up our new convertible.

We drove up the steepest of the Hollywood Hills, we said to look at the view, but really to show what our fine new car could do, and midway, it stalled dead. Dick and George were out in the street, muttering over the motor, sweating and swearing while June and I sat in the back seat trying to look sympathetic.

It was a wonderful beginning for what was to become one of my fondest friendships. We'd all had such fun that we invited the Powells to our house the next Sunday night for supper.

I had let the help off for the evening, it's always more cozy that way, and June and I cooked. We had a ball. Junie can cook! Almost as well as she can eat. Even Dick watched her with amazement that

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night. You wouldn't think such a mite could put away so much food.

I offered to show June around the house. It was all very gay until we got to the very special room George had built upstairs. It was the nursery.

"So far," I told June, "strictly on hope."

"Oh, me, too," said June, her happy little face suddenly solemn. "I want a baby more than anything in the world." We talked about nothing else all night.

Both of us were certain, absolutely certain, that we would make absolutely faultless mothers. We had it all worked out.

BY A miraculous coincidence I discovered during the next few days that maybe George and I *were* going to have a baby. I rushed off to my doctor on Friday. He said it was too soon to be sure.

Sunday night, just one week after the exchange of confidences, our phone rang.

"Din—*ah!*" June Powell's voice came accusingly over the line. "All that talk, and you knew all the time."

"Knew what?" I gasped.

"That you were going to have a baby. Winchell just announced it on the air. Is it true?" she demanded.

"I . . . I really don't know," I faltered, "but I can find out." At this, the old Allyson giggle broke us up. I telephoned my doctor. "Is it true," I said, "what Winchell says about George and me?"

He laughed. "I couldn't make a liar out of Winchell . . . yes," he told me.

"George, George," I shouted, "it's true. He says it's true."

George telephoned Dick Powell to confirm W.W.'s scoop. June came out the next day with a present for the baby. She would.

Of course, I couldn't talk about anything else but my big news. Until I saw that June's crinkly blue eyes were filled with tears. Then I tried to change the subject. I think June started begging Dick that very day to agree to adopting a baby.

"I've just got to have a baby," she said, "I can't wait."

I think Dick may have demurred at first. June was so young, not much more than a child herself. But June was not to be put off. Very soon, the Dick Powells were on the waiting list of a famous adoption agency in the South.

Junie came to all of my showers, in wonderful spirits. She was going to have a baby, too. Richard had promised.

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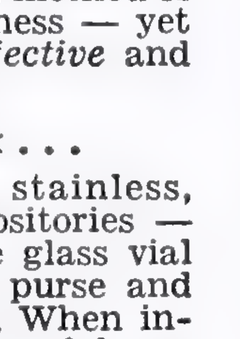

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And then our Missy was born and I didn't see June or Richard for awhile. The first time was at a party at their house, when Missy was a few weeks old. June was a perfect hostess, as usual, but I felt there was a certain sadness under her gaiety that night. She sat for a while curled up in a big tufted armchair, Patrick, her poodle, in her lap. And she seemed far away, lost in her secret thoughts. She explained it to me afterwards, when we were alone for a moment. The gossip columnists had been wagging their tongues about her marriage; she and Richard had been quarrelling, they had said. It wasn't true.

"We have our spats, of course," Junie told me. "All married people do. But we *never* quarrel. . . . why Richard is the sweetest, the most thoughtful. . . ."

But that wasn't what was worrying her. She and Dick were secure in their marriage; they needn't care what the gossips said. Except, and this was what really hurt, June was afraid the rumors would hurt her chances of getting a baby. I could have cried. I know the helpless feeling you have when anyone writes something about you which may jeopardize a relationship or a situation. George and I have been through it. We like all the newspaper people we know, and I don't think they would print those things without checking, if they really understood what damage just a few idle words can do.

ALL I could say to June was that I was sure the agency wouldn't pay any attention to malicious gossip. Her chances, I said, were as good as ever. Five more long months went by, though, before June's wish came true.

The agency called. They had the perfect baby for the Powells. A little girl, just a month old, she had reddish-blonde hair, and crinkly blue eyes, like June's. She would arrive by plane, with a nurse, in eight days.

June was in the middle of the production of "Little Women." But she and Dick worked frantically nights and on her Sunday off to get the nursery and equipment ready for their new daughter.

June was working when the baby's plane arrived, and it broke her heart that Dick drove out to the airport alone.

I have never seen anything like June that night. She couldn't sit still. She couldn't get out a whole sentence.

"We're so lucky, she's so perfect, so darling, so utterly dear. . . ."

She was too excited to notice that it was Dick who phoned out for extra bottles and supplies, that it was Dick who helped make up the formula and instructed the new nurse. June was almost afraid to touch her little girl, afraid she might break he

After Pamela's arrival, June's and m friendship turned into an endless compe tition. Missy had three teeth. Pamela first one, you could feel it, sharp as any thing, under her gums, was comin through.

Pamela had a six months birthday an June pasted a bow in her soft fuzz of ha with Scotch tape.

"Oh," I said smugly, "Missy has lots hair."

Pamela said Ma-ma and Da-da whe she was only ten months old.

Missy, who was four months olde hadn't tried anything more difficult tha "goo."

"But," I said, "she can fasten and un fasten the clasp on my bracelet. She ha excellent *motor* control, *wonderful* coordi nation. She'll probably be a fine tenn player, a dancer. . . ."

At eleven months Pamela started t walk! Missy was just taking her firs steps, too. I had to agree with June tha her baby was as much of a genius as Miss

June started planning Pam's christenin party while her daughter was still in he bassinette. She had never wanted any thing half so grand for herself. Her ow childhood, I know, was hard, there wasn much money, and for two long years sh was in an uncomfortable brace as the re sult of a back injury. The big moment in her own life had been impressive onl in the sense of her own inner happines Her marriage ceremony, for instance, wa simple and unostentatious. But for Pamel things were going to be different.

She and Richard invited everybody the knew to the church christening and to reception afterward at the Beverly Hil Hotel. Dick, as a surprise, had engage Don Loper to make Junie's dress for th christening, an enchanting full-skirte brown taffeta with a yoke and round colla of white lace.

Pamela was divine at the christenin Everybody else was tired and nervou from all the elaborate preparations, bu Pammie took it all in stride. After th ceremony, when the photographers con verged for pictures, Pamela smiled like little trouper right into the cameras. Sh allowed herself to be moved from on person to another without protest; sh obviously loved all the fuss. And she slep contentedly all the way home.

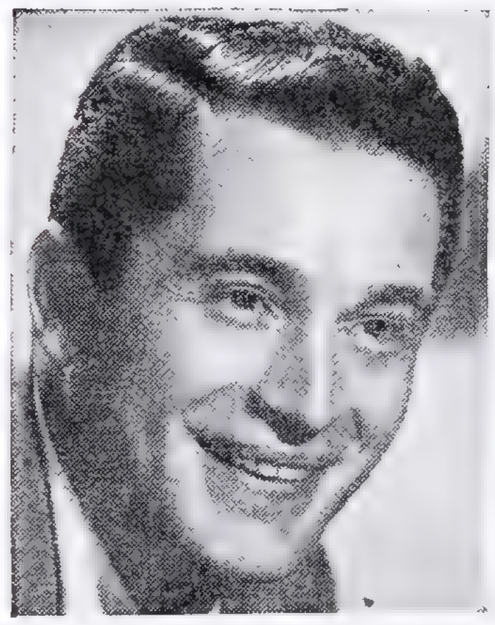
A few of us went out to dinner after ward. I watched Dick's face as he looke at his wife. He was so proud.

"Wasn't Pamela perfect?" June sighe

She was. And so were her parents.

Everything is perfect, now that there Pamela.

THE END



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(Continued from page 61) reached the urning point in her life.

She changed, because she couldn't go in the old way. She *had* to take a good ng look inside herself, find out why she ove herself the way she did, and then e had to change, deeply, adopt a whole ew attitude to life, and a whole new t of motivations.

"You must *change* to be well," her doc-rs told her.

And her doctors helped her to change. Essentially, what Ava found out about erself—the discovery she made which aved the road to her new happiness—was at it wasn't necessary for her to go on ying to be a dozen different people run-ng off in a dozen different directions.

"I was trying with all my strength to e anything and everything I thought I ad to be—to make good as Ava Gard-er," she says. "But what I had to face as that none of the people I was trying be was the *real* Ava Gardner."

It wasn't necessary to go on running. nd it was much too hard.

"I had, I realized, worked like a dog at eing unhappy; *never* relaxed. So I'd ever had a chance to find out what I ally was like, what I really wanted."

This is a pitfall always handy for girls ke Ava. And it's disastrous.

When Ava arrived in Hollywood, con-act in pocket, she was just eighteen. nd a very young eighteen, for she was esh off the South Carolina farm where e had grown up in a big, poor family.

"I didn't know *anything*," she recalls. had barely finished high school—at a ural school three miles' walk from my me. Except for a few months with my ster in New York, I had never been off the farm. And here I was, plumped down in Hollywood, required—or so I thought—to be a glamour girl."

So Ava became a glamour girl. Or tried to.

"I spent hours in beauty shops having my hair glued into fancy hair-do's—I didn't have enough sense to know I looked terrible with fancy hair-do's. I piled on make-up and hid what was really a very nice young girl's skin. And I bought slinky clothes and fancy hats, and made like a sex boat."

IT WAS a terrible effort, but worth it, Ava says, so long as she managed to convince herself that she was getting away with it. And then one night at a party, when Ava arrived done up in black satin and ropes of pearls, a woman guest laughed. The woman was Ruth Rosenthal, the wife of a young attorney, and now one of Ava's best friends.

Ruth laughed, but not unkindly, when Ava came in, and said, "You poor child. You look like a little girl dressed up in her mother's clothes."

"I felt sick," Ava recalls. "I wasn't getting away with it."

But she had no time to weep for the ghost of her glamour-girl self. By now, she was obsessed with a new dream—and Ava thinks this kind of dream, too, is a stock dream for most American girls—the dream of young love.

"I bought it," she says. "I bought all the formula illusions.

"I was dream-driven when I was a kid. First I wanted to be a boy, to run as fast, and throw as straight as my brothers—I almost made it, and I have the scars to prove it. It's only in the past few months that I've realized how really wonderful it is to be a woman.

"Then I wanted to be a school teacher, and I followed the country school marm who roomed at our house all over the county, picking up the pearls of wisdom as they fell. But did it make me a teacher?

"You know what happened to the glamour girl try. But I couldn't catch on. Now I had to fall for that old bromide about the beauty and innocence of young love."

Ava married Mickey Rooney before she was nineteen, knowing even less about the realities and responsibilities of marriage than she had known about the glamour of Hollywood.

Young love is innocent, all right, Ava found out. But it isn't very intelligent. She was married to the boy, and she didn't even know him. "I had been acting a part," she said, "I suppose he had been, too. But when you're married to a man, you have to live with him, you have to take off the false face you've been wearing around and be yourself. You *can't* act all the time. You *have* to relax sometime.

"The trouble with all of us dream-driven kids, and this goes for Mickey—who is really a nice person—as well as for me, is that we expect too much of people. You can get hurt that way. There isn't a chance for happiness in marriage or anything else unless you accept people —*and especially yourself*—for what they really are."

It's so easy when you've been hurt, Ava says, to blame the other person.

"I wouldn't do that, I used to say. Maybe not . . . But I would have done something else. I'm human."

Ava says her young marriage failed for the reason so many young marriages

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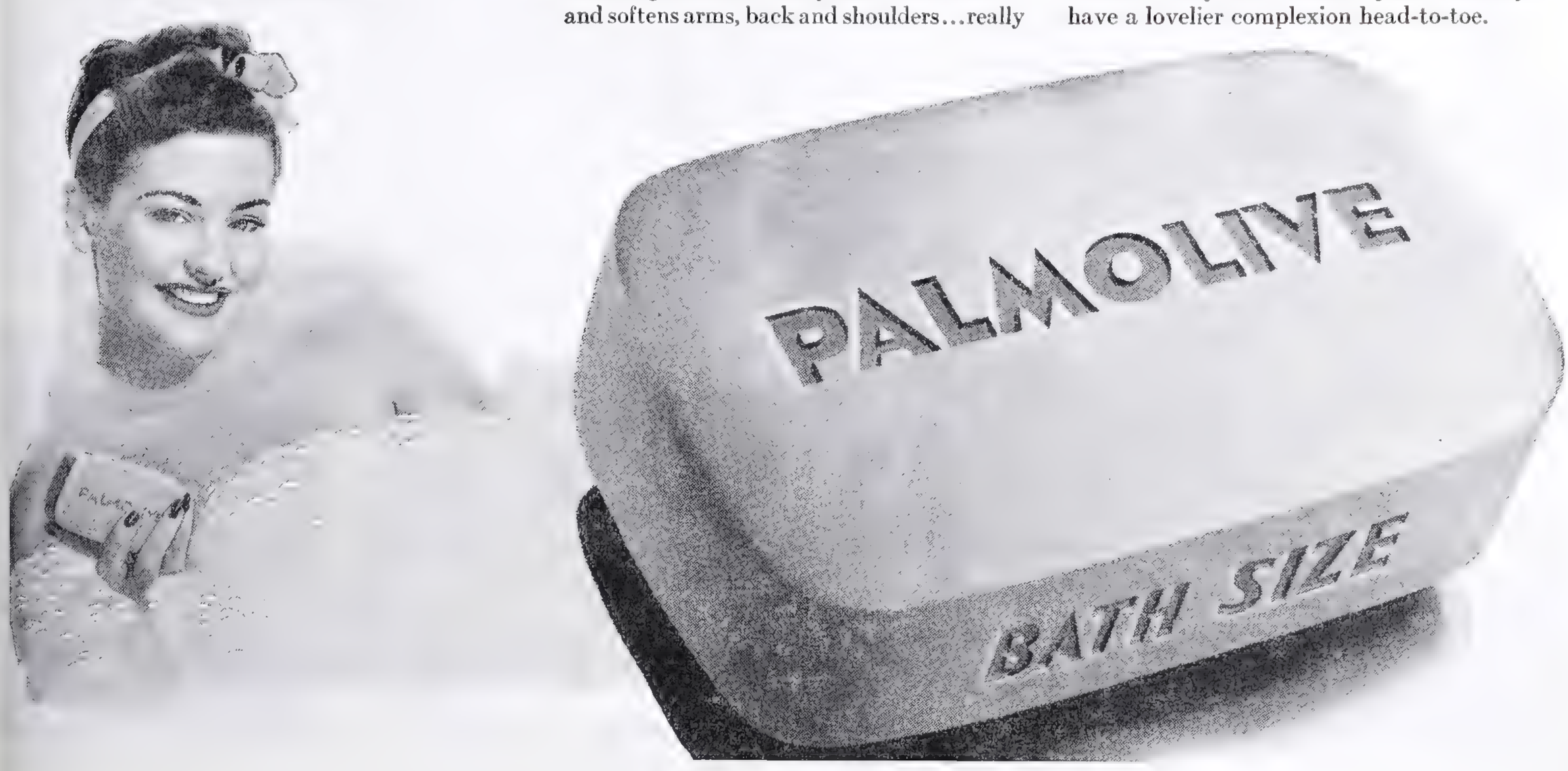

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fail; it was built upon flimsy illusions.

"Girls dreaming of Clark Gable marry the boy next door. They wouldn't believe for a minute that the Clark Gables are just as difficult to live with—human beings just like the boys next door.

"They run away from an imperfect marriage, looking for a perfect one. There isn't such a thing as a perfect marriage."

Ava knows that now.

"But don't think I wouldn't like to be married. Every normal woman wants a good marriage more than anything else in the world. But I know now that marriage is the hardest—if the most challenging and rewarding—job in the world. I'll be ready and willing next time to work hard to make my marriage work.

"When I married Mickey I had bought the lovely dream. 'You're in love now, Ava. You're married. All your problems are solved.' "

MARRIAGE makes new problems, it doesn't solve the old ones, Ava had to find out. She should have known that from her own parents' good marriage, built in the face of poverty and struggle. But Ava wasn't looking homeward for help. She was afraid to look back.

The new problems were too much for Ava and Mickey and their marriage crashed. And it took what was left of Ava's ego along with it.

Now she had failed at everything, her sick heart told her. She was more insecure than ever. And to cover up, she says, she *acted* harder than ever.

"I was the gay girl, the good-time kid. I went out on the town night after night when I would far rather have stayed at home. I would feel, 'I must talk! I must say something bright.' And I'd chatter on endlessly, stupidly.

"That big act may go over on the first date, it may be a very intriguing act, very appealing—but remember, you have to relax sometimes! Your *self*, whatever it is, is always better than what you're trying to be!"

But Ava hadn't learned that important fact yet.

She met, and married Artie Shaw. Artie is a fascinating man, and Ava frankly admits she still finds him fascinating. And he is an intellectual. With the chameleon-like techniques she had developed to cover up her deep feelings of inferiority, Ava set out to make herself over once more—this time into an intellectual, the sort of woman she thought Artie wanted his wife to be.

Already weary from her wild flight from herself, taxed to her physical limits by her arduous motion picture schedule, Ava nevertheless enrolled in correspondence courses at U.C.L.A. and sat up nigh when she should have been sleeping, tr ing to beat English literature and t nineteenth century economists into h harried brain.

This effort too, was doomed to fail. A Ava found herself at twenty-three, tw divorced, exhausted and ill, haunted her "past" and afraid for the future.

Fortunately for Ava, help was ava able when she came to the end of h rope, help in the person of trained a understanding doctors who know that u happiness—no less than tuberculosis cancer—is a disease, a disease which c be cured.

The cure for Ava, and for girls like h everywhere, lies in self recognition; the knowledge that one's own real s is better than any of the false faces, th is the *only* self with which one can l happily.

Today, Ava knows herself for what s is, a young, unsophisticated girl who glamorous only if the glamour comes fr the inside. It cannot be superimposed. S knows that her background—those ye of learning and work and love on t farm with her solid, industrious family is not something to run away from, something which must be concealed if s is to "make good," but the very ba of her talent and her creativeness.

She knows that love and marriage more than a game which one can p with a part of one's self. The whole wom is involved, must be involved, if love to live, and marriage to work.

She knows what she is, and she kno what she wants, which is to live hones and happily as—and with—her *self*. .

For Ava, it was the end of the rope, s says: "I *had* to get on to myself."

The process of "getting on to herse was long and difficult, and, at times, cure was as agonizing as the disease, Ava has come through it. This South C olina farm girl is made of sturdy st

"I had to take a good long look t myself," she says. "I had to face some i portant facts: Who I *was*, really, wha *really* wanted. It was too hard to e unhappy. I had to find an easier way t live. And I don't think I'm the only in the world who will find out, after soul-searching like mine, that the eas way is the way to happiness."

It's a confused world at best, Ava fe It's hard enough to stay afloat wh we're completely honest. We have to honest, at least with ourselves.

Ava has stopped wasting her energ in a mad pursuit of things she ne wanted in the first place. And she's ha for the first time in years.

THE END

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Make Trouble Pay Dividends in Beauty

(Continued from page 62) on the rest of anda's life. Knowing her, we're not orried. She's got both small (size 3½) et on the ground, both sharp blue eyes aight ahead of her. And she's not wast- g one minute on self-pity. She can't are the time. She's fighting for her mar- ge and is making herself over.

In the personal renovation department, e first thing Wanda did was to have her ir cut short. And her new bob is very y, very dancey, very chic. A devilish ng does a lot for a girl. Next, Wanda nt out and bought herself a whole new rdrobe. Clothes more chic than she d ever bought before. The suits are lored and well-fitted, in bright bouncy ades, greens, oranges, lavenders. The esses are slick and body-hugging, and stly black. And one of her new for- als is molded to the body, with long eves, plunging neckline, and a divine t all the way up one knee. Dreamy, but at's more important, exciting. Wanda turning enchantress on us, and, sur- isingly, she can do it. Her odd cheek- nes, her finely molded jaw, her broad rehead are not the usual Hollywood etty-pretty features.

"I've never been much for clothes," she ys. "Other things seemed so much more portant. Now I know that clothes can fun, remake you inside as well as out. l probably never be the best-dressed man in the world, but I'm going to try fully hard."

All her underthings, by the way, are ictly from the dream-stuff department. e was engaged to Audie during the film- g of "Prince of Foxes," for which she aveled to Italy and France, you'll re- ember, and she took advantage of that fact by buying exquisite personal things for her trousseau in France and Italy. "Makes a woman feel ultra-feminine, exciting, to be all satiny and delicate under her street clothes. I'm all for tailored clothes in public; for my undies, though, I like the fanciest I can find."

Although Wanda was able to solve her clothes problems, she is still more conscious of her extremely small size than any other girl I know. She isn't trying to be cute when she bemoans her lack of hips; she's quite serious. As I've said before, there isn't really a "cute" bone in her entire body. "It's nice to be slim," she corroborates, "but not like me. It's not womanly. I'm all right up here . . ." and she points to her shoulders and her chest, "and I guess I couldn't use much more waistline on such a small frame, but these hips, oh, how I *want* to be fatter!"

IT'S a constant struggle for her to gain weight. She'd like to weigh 110 pounds, and for her 5 feet 2 inches of height, I admit twenty extra pounds wouldn't hurt a bit. "But I've been down to seventy-eight pounds," she goes on with a shudder, "so I guess I shouldn't complain too much now that I'm up to ninety."

Her eating habits are all pointed to the ultimate desire; to gain weight. But she eats healthily. She doesn't stuff herself with chocolate or cookies or candy between meals. She doesn't want to sacrifice her fine skin, her bright eyes, or her good, strong hair. No, when she wants to eat between meals, she has a bowl of soup or a glass of milk. And at regular mealtimes she eats everything in sight.

Actually, she likes to cook her own meals more than she cares to eat out. She's an excellent cook; she's been cooking since she was a child. Her specialty is Southern fried chicken, which, when prepared right, is fluffy and delicate and delightful. She makes her own batter and uses only butter in the cooking.

In addition to Audie's other ailments he has two ulcers, which require special diet. Wanda takes good care of him in that respect. "I've always cooked simply," she continues, "so Audie can eat most everything I make."

Wanda is so fragile and delicate that she refrains from exercising, although she is an outdoor girl and loves sports. Only physical therapy she has is a light massage twice weekly in the Paramount gym. "It helps to stretch the skin over my bones," says Wanda, "and it works wonders."

Her facial contours are extremely different and she's wise enough to allow them full play, instead of trying to conform to a pretty look, a common Hollywood mistake.

At night, Wanda covers her face with baby oil; it's absorbent and non-sticky and carries with it a rather pleasant and subtle scent. That's all the beauty ritual she follows; at twenty-one, a naturally attractive girl like Wanda hardly needs more.

She has naturally curly, dark red hair and a redhead's complexion to go with it. Her skin is covered with freckles. For the screen, she covers the freckles with a thick pancake make-up. But for personal wear, she rarely uses more than a thin veil of foundation. She dislikes heavy make-up; thinks it robs women of both naturalness and interest. "I'd rather have an interesting face than a pretty one," she says.

She's doing fine.

THE END

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Shadow Stage

(*Continued from page* 28)

ficing sister who smiles through her tears. Diana Lynn scores as a thoroughly shallow, spoiled brat to whom marriage is a game of make-believe. Made to impersonate cardboard characters in an unreal drawn-out drama, they carry a heavy load.

As Lizabeth's co-worker and friend, Eve Arden injects a little brightness in all the gloom.

Your Reviewer Says: Talky and tearful

✓ (F) Borderline (U-I)

MEET narcotics agents Fred MacMurray and Claire Trevor, as pleasant a pair of sleuths as you'll find on either side of the Mexican border.

A Los Angeles policewoman, Claire is assigned to get the goods on poker-faced racketeer Raymond Burr. Along comes MacMurray as a member of Roy Roberts' rival gang of dope peddlers and he's so tough, he even fools a fast-thinking female like Claire. The deception works both ways with Mac mistaking her for Burr's girl friend. Their strong suspicions notwithstanding, Fred and Claire are likely candidates for *Cupid's* darts.

The somewhat familiar plot is compensated by swift action and moments of suspense plus a dash of humor.

Your Reviewer Says: Stop those smugglers!

✓✓ (A) Three Came Home (Twentieth Century-Fox)

ON ALL counts this is a good picture. It is also a very painful one, for it records the terrifyingly true experiences of American writer Agnes Newton Keith during her three harrowing years in a Japanese prison camp in British North Borneo. Her rare courage and endurance, in the face of dreadful hardships, will leave you limp.

As *Mrs. Keith,* Claudette Colbert (minus make-up, yet radiant) turns in an inspired performance of Academy Award calibre. As her English husband who is torn from her side, Patric Knowles comes through with a topnotch performance. Mark Keuning is fine as their brave little boy; Sessue Hayakawa scores as their formidable, ever-polite enemy; Florence Desmond registers as Claudette's friend.

Your Reviewer Says: An unforgettable film.

✓½ (A) The Man on the Eiffel Tower (Allen-Tone-RKO)

PARIS is the backdrop for a weirdly effective murder story.

Police inspector Charles Laughton, saying little but looking wise as he puffs on his pipe, lumbers through the picture in bear-like fashion. His quarry, Franchot Tone, is a dangerous maniac. Startlingly worn and gray, Tone raves and rants convincingly. Burgess Meredith, also director and co-producer, conveys the bewilderment of a half-blind, half-witted fellow who finds himself taking the rap for another man's crime. Robert Hutton makes a believable weakling, seeking a short-cut to easy living. Jean Wallace is a luscious blonde who takes Hutton from his attractive wife, Patricia Roc. Finally, there's Belita as Meredith's discontented mate.

All play their parts well but it is Paris, photographed in brilliant Ansco Color, which steals the spotlight and holds it.

Your Reviewer Says: Murder made in France.

✓ (A) Backfire (Warners)

TERROR, suspense and a touch of horror make up this murder meller.

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Dane Clark satisfactorily plays a dual personality who keeps you guessing. Gordon MacRae and Edmond O'Brien are sympathetic as a pair of buddies planning to take up ranching after Gordon's discharge from a veterans' hospital. Suddenly, O'Brien disappears from sight and MacRae is certain he is in great trouble. Informed by the police that his pal is wanted for murder, Gordon insists he is innocent and starts some private sleuthing, aided by his sweetheart-nurse, Virginia Mayo. There are clues a-plenty but they lead into one blind alley after another. Viveca Lindfors shows up as a key figure in all these dark doings.

Your Reviewer Says: Strangely baffling.

✓ (F) Francis (Universal-International)

MEET *Francis*, an army mule that not only talks, but maps war strategy for the big brass.

When Lieutenant Donald O'Connor reluctantly admits that his knowledge of the enemy's plans came from his remarkable four-legged friend, he is promptly hustled to the psycho ward. Just the same, Donald sticks to his story which is all the harder to swallow, because *Francis* mulishly refuses to talk for anyone but Donald.

The farfetched humor of this fantastic farce will convulse some, leave others cold. O'Connor is convincingly dumb; dark-eyed Patricia Medina is a flirtatious French girl. Zasu Pitts is Donald's fluttery nurse. Ray Collins, John McIntire and Eduard Franz are also implicated in one way or another.

Your Reviewer Says: Fairly funny.

✓ (F) Johnny Holiday (Alcorn-UA)

A YOUNGSTER'S conflict 'twixt good and evil has been fashioned into a moderately interesting movie with the Indiana Boys School at Plainfield as the background.

Stage actor Allen Martin Jr. is the good-looking, talented twelve-year-old who tackles the title role with admirable results. Led astray by a vicious older boy, Stanley Clements, Allen is sent to the training school where he meets its farm supervisor, rough-'n'-ready Bill Bendix. Allen doesn't fit in anywhere until Bendix discovers he has a way with horses. Just as the lad is off to a good start, his former sidekick, Clements, turns up at the institution and again exerts a bad influence.

Governor Henry F. Schricker of Indiana and Hoagy Carmichael put in brief appearances. Greta Granstedt is sympathetic as Allen's anxious mother.

Your Reviewer Says: Bad boy makes good.

Best Pictures of the Month

Three Came Home

Twelve O'Clock High

Best Performances of the Month

John Payne in "Captain China"

Allen Martin Jr. in "Johnny Holiday"

Elizabeth Taylor in "Conspirator"

Farley Granger in "Side Street"

Claudette Colbert in "Three Came Home"

Gregory Peck, Gary Merrill, Dean Jagger in "Twelve O'Clock High"

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Brooklyn Goes to Bat

(*Continued from page* 52) going to fight for this chance. He had taught her from childhood to fight for whatever she wanted. "The harder they hit you, the higher you'll bounce. That is, if you're a good ball to start with," he'd always said. "And if you're not, you might as well give up anyway."

Theirs was a realistic Brooklyn neighborhood. It was the survival of the fightingest in Flatbush. She learned that at the tender age of seven, when the block bully socked her. She'd just stood there rubbing her face for a minute, surprised that a boy would hit a girl so hard. And then she hit back. A weak slide that barely brushed his chin. Inside the old, worn, red brick hull where they lived, she explained her disheveled appearance to her parents with a brief, "He hit me." Her father had lowered his newspaper to inquire politely whether or not she had retaliated. "Not good," she said grimly. But she practiced for days, sparring with her brother Wally. And the next time, she connected. "Right on the nose," she reported, triumphantly oblivious of the smudge on her own.

SHE'D landed on her feet in that bit of sidewalk drama. And in others. So many more. Her own private fight against self-consciousness and shyness, inspired by poverty. Against an overpride.

And it was you, always you, she had thought, taking her father's hand, who helped me to win. You, who taught me to strive harder. Fight harder. The new dress I didn't have for the class play. It was you who had said, "Play your part well and nobody will notice. If you're convincing enough, the audience will watch *you*, not what you wear." Others complimented me, but never you. Instead, you were always pinning me down afterwards with, "In that second act, why did you do such-and-such?" And when I had said, "I don't know," you had insisted, "Well, don't you think you *should* know?" You, who had always forced me to think. To probe every facet of a characterization, even in a little high school play. And when, after I won the scholarship and took lessons at a drama school, and begged every producer on Broadway to give me a part, a walk-on, one line, and got a round-robin of, "Get-in-a-show-and-I'll-come-to-see-you," it was you who had dared me to get discouraged . . . to quit.

He had almost been able to read his daughter's thoughts, as he had studied her face, as though he was committing every beloved feature to heart. She was more than a beauty. She had fire, tenderness, sympathy. She had fight and heart. His saucy daughter with the fiery red curls and big brown eyes had the magic of true talent. From childhood, the spark had been there. But, it must be developed and given a fair chance to grow.

Now, a producer had seen a picture of a girl in a sweater, with a wind-blown bob, and was offering her fame too fast.

He knew he'd have to make her understand.

"You're no actress. Not yet," he had said. "*Scarlett O'Hara* is a most sought-after role. Millions who have read the book wait eagerly to see the *Scarlett* who will play it, will render their verdict.

"To be an actress is like being a doctor or a lawyer. You have to learn your business first. It takes talent, and for you, that will be easy." He had smiled, paying her

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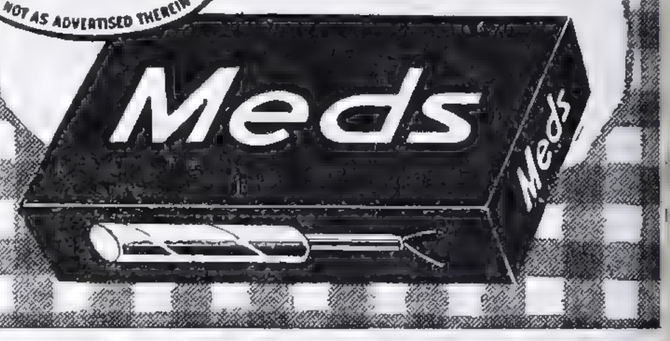

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"*Rhett Butler* won't wait that long," she had laughed, hoping to leave him on this lighter note. Visiting hours were over.

"For your sake, I hope you don't get it," he had said again. And didn't smile.

That was the last time she saw him. She had wired him that she had been turned down for the part. But he was in a coma most of the time, the day her wire arrived, they told her later. They weren't sure he understood.

IN the years that followed, Susan was to realize how right her father had been.

The harder they hit you, the higher you bounce. They had hit her hard and often. But always she had bounced back.

"Go back home, and grow up," Selznick had advised her. "Get some experience in stock, or something." Susan waited for all the "and-so-forths" to finish and returned with, "Thanks for the train ride." In her eyes, the same spark of the seven-year-old Susan who lost the preliminary bout with the bully back in Brooklyn.

She had been signed by Warners, well-briefed in bathing suits and cheesecake photos for six months, then dropped.

"She stinks," the man behind the desk at Republic had announced, matter-of-factly, when an agent took her out to read for a role in a Western film.

Another contract, at Paramount. More cheesecake. The same routine, until Susan had wondered wearily just how much "bounce" she had left. Perhaps she hadn't been a good ball to start with, after all.

Finally, a small part in "Beau Geste." Then, better roles. Roles that found Susan despairing of her every performance. She was acutely self-critical, never satisfied, she cringed out of sneak previews.

"Quit torturing yourself, honey. You weren't that bad," her husband Jess Barker would tease. "But I should have done it so much better," she'd wail.

Now and then, a small triumph. Like the scene in "Smash-Up."

"Jess, I cracked my voice on cue today. You know how hard I've always tried. Today, it worked. Right on cue."

But, months later, in a studio projection room, when she saw the whole picture, that familiar wilting again. When the lights went on, an unhappy Susan had rushed across the room to producer Walter Wanger with, "I'll do *so* much better the next time. I promise you."

Wanger, keeping a straight face and trying to match her seriousness with, "I hope so. I sincerely hope so."

She could never understand why she was nominated for the Academy Award. And now . . . "My Foolish Heart."

They were practically home now. Susan reached into Jess's pocket, groped for his handkerchief.

Jess tried to play it lightly. "Don't tell me the picture got you, too?"

She shook her head. "I was just thinking about Dad, wishing he could have been here tonight."

Jess patted her hand. "It wouldn't have surprised him, would it, that there was a hit when Brooklyn went to bat?"

THE END

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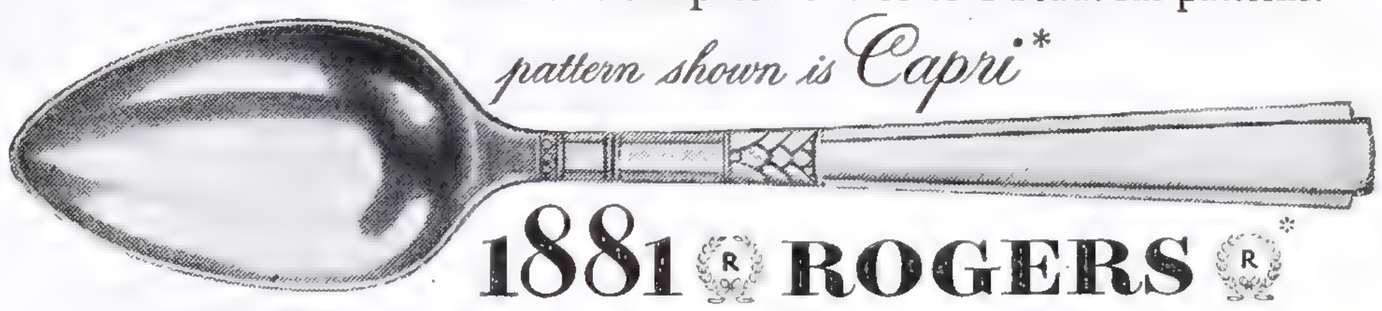

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Impetuous Bachelor

(*Continued from page* 45) impetuous Mr. Granger hangs out. The word "terrible" doesn't belong anywhere around Farley Granger, as he's proved by his acting, plus his own unique personality, in the pictures, "They Live by Night," "Roseanna McCoy," "Side Street," and his just completed film, "Our Very Own." And, if being impetuous earned him his new apartment (of which he is justly proud), what is wrong with that?

"What I would call a typical non-thinking decision rated me this apartment," says Farley. "A few months ago, I moved out of the house I'd been renting in the Hollywood hills. With no place to go, I was cruising around town in a car piled with belongings, when I saw an old friend on the sidewalk. He opened the conversation by saying, 'Hey, I know of a new apartment in a new build . . .' I yelled, 'I'll take it!' And that night, I moved in."

FARLEY, conducting a tour about his apartment, spiels like a circus barker, about the living room's pale brown walls, the big sunny terrace, and the enormous Hollywood bed in the blue bedroom. Most of all, he is proud of his Mexican mementos, souvenirs of his trip to Mexico last summer. "Notice this Diego Rivera drawing, and this wonderful clay candelabrum," says he. Then he adds thoughtfully, "And looking at these things reminds me that I was a little bit impetuous in Mexico, too!"

Then he tells the story. It was his first vacation, and his first trip to a foreign country. His mother saw him off with the usual maternal advice, "Don't talk to any strangers, Farley. Particularly, strange women. You can't trust anybody. Particularly, strange women. . . ."

"Of course not, Mother," Farley had said, annoyed. He was a man, twenty-four, why did she burden him with such unnecessary advice?

"Naturally, I wasn't going to speak to strange women," he says, in telling it. "Why, I wouldn't think of it. And I didn't either, until I met one! Then you couldn't shut me up!"

He met her in exactly the setting used by all screen-writers since movies began, a dark alley. Lagging behind a party of friends who were heading for a night club one midnight, he realized suddenly that he was not alone. A strange girl had materialized out of the darkness and was walking beside him. In the dim light from the night club ahead, he saw that she was a very beautiful strange girl, indeed. She spoke first, in faintly accented English. She said, "Hello. Will you speak to me?"

"Well. . . ." said Farley doubtfully, remembering his promises.

"You *are* Farley Granger, aren't you?" added the girl.

That did it.

"Flattered and amazed, I slid to an impetuous stop," Farley says now. "And in no time, I was hearing how she'd seen me in 'Rope,' and recognized me. Then I was asking her a lot of questions about herself. Conversation rocketed, and the end of the story should be that I was found in the morning with a knife in my back and a missing wallet. But do you know what the ending really was?"

He pauses here, reaches into the drawer of a bleached-modern desk, and pulls out a delicately-fashioned gold necklace.

"Suddenly she gave me this necklace, pushed it right into my hand. Then she said, 'God bless you.' And she was gone into the shadows again. I couldn't find her, even though I became a one-man posse for a full hour."

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Back home after his vacation, of course, Farley wasn't able to resist gloating to his mother, "Yes, I talked to a strange woman in a foreign country, and just let me ask you, who robbed whom?" But, in telling about it, he looks more wistful than triumphant. After all, the strange woman was very beautiful. And he doesn't even know her name!

Witness another example of Farley's impetuosity this year, with Farley now in New York City, to act in the picture, "Side Street." Registered in a swank hotel, with a fanfare of welcome from the excellent staff, all went well until the evening of the first day. He had spent the day acting a scene in the movie, which consisted of lying on his back on Second Avenue while a truck appeared to run over him. Naturally, when he sauntered back into his hotel lobby that night, he looked dirty and disheveled and disreputable.

"I didn't," he explains, "stop to think what I must look like to the immaculate hotel staff. I was too busy thinking impetuously of a hot bath when I went up to the desk and asked for my room key. The desk clerk didn't recognize me; tried to give me the heave ho right into the street, in fact. It took all my credentials to convince him and the manager that I was the same Farley Granger who'd registered the night before!"

Farley looked again at the spreading panorama of Hollywood outside the window. "I guess my impetuousness began back in 1942," he said, "when I answered that want ad for an actor. I was a senior at North Hollywood High School at the time, and the Granger family was definitely not in the chips. Afternoons, I worked as a grocery clerk, a baby-sitter and an expert mower of lawns. Don't forget, I might still be doing all of those things if it hadn't been for one little characteristic. All together, now, boys! I'm impetuous!"

As one leaves Farley's bright new apartment with its happy owner, one thinks, Indeed, he *is* impetuous. Now, there's only one thing he hasn't done on the spur of the moment, and he'll probably do that without warning, too.

What is that one thing? All together, now, boys! He hasn't yet married . . . but he will!

THE END

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The King Takes a Lady

(*Continued from page* 49) reasons and a couple of extra special ones, too.

Here is why. Underneath, she's the same type of person Clark is. She started out in life with nothing but her own determination to make a place for herself. Like Clark, she is kind and she is very sophisticated. Yet, at the same time, she loves a home and she never has wanted a career even though she started out as a model. She loves to hunt and fish and go sailing. She has the kind of bouncy exuberant health that makes her full of laughter and she can equally adapt herself to a Paris drawing room or the luxurious simplicity of the Gable ranch. What's more, she's no kid. Clark has always preferred maturity in his ladies and he will be able to put no more over on her than he put over on Carole and that amuses and delights him.

SHE is rich in her own right, so he knows she is not after his money. She dresses in chic simplicity, which he has always gone for. They have known each other casually for more than fifteen years. She is probably smarter than Clark is, and he actually likes that, too, because he doesn't want to have to think about how to run a house or his wardrobe or any of that domestic stuff.

The real secret of Clark's success behind his sex appeal and talent is his great fund of common sense that never lets him lose his head. It made him make friends with all classes of people and endowed him with the sure inspiration to go into the war as an enlisted man when he could have entered practically as a general, if he demanded it. It was that solid good Dutch common sense that made him finally choose Sylvia out of all the women who were constantly casting themselves at his head. The reason no news leaked out before their surprise marriage is because they conducted their courtship quietly at home—Sylvia's home at the beach or Clark's ranch. It was typical of both of them that for their marriage they chose the Alisal Ranch outside Santa Barbara and had only three friends with them. The three friends were: Sylvia's sister as matron of honor, Howard Strickling, head of Metro-Goldwyn-Mayer publicity and Clark's long-time best friend, as best man; also Jeanie Garceau, Clark's secretary since the day he married Carole.

Maybe there was one final amusing note. Clark and Strickling between them thought they had the news sewed up so that it couldn't possibly leak out until the marriage had taken place and Clark and Sylvia were safely out in the Lurline headed for a Honolulu honeymoon. They had made up their minds to get married on Sunday and had rushed out that afternoon to San Luis Obispo, a particularly sleepy California town, to arrange about the license and the blood test that are necessary for California marriages. They stayed completely out of sight until Monday when they had to go to the San Luis Obispo town clerk's office to sign the license. They carefully chose 12:20 noon to do this when everybody in town would be at lunch. But just as they were leaving the clerk's office, down the street came the local Associated Press man. He'd been held up covering another story and when he spotted Gable with a license in his hand he let out one yell and started running for the nearest telegraph office.

"Now isn't that just the one day in the last five years that character would be late for lunch?" Clark said, grinning. Only he didn't say "character." Mr. Gable's language was considerably saltier. It always is.

THE END

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Brief Reviews

✓✓ (F) *ADAM'S RIB*—M-G-M: There are chuckles aplenty in this marital mix-up starring Spencer Tracy and Katie Hepburn with A-1 support from Judy Holliday, David Wayne, Tom Ewell and Jean Hagen. Fine for your lighter mood. (Jan.)

✓✓ (F) *ALL THE KING'S MEN* — Columbia: Powerful political drama tracing a rabble-rouser's career. Broderick Crawford scores in the leading role; newcomer Mercedes McCambridge clicks as his hard-boiled assistant; John Derek is his adopted son. Joanne Dru, John Ireland and Shepperd Strudwick are also involved. (Feb.)

✓½ (F) *ALWAYS LEAVE THEM LAUGHING*—Warners: This provides a field day for Milton Berle's fans with Mister B giving his all to his public. He receives substantial aid from Ruth Roman, Virginia Mayo, Bert Lahr, Alan Hale and Lloyd Gough. It's 116 minutes of pure Berle. (Feb.)

✓✓ (F) *ARCTIC FURY*—Plymouth-RKO: Raw, realistic chronicle of one man's fight for life in the Arctic wilds. Along with a handful of humans, the cast consists of bears, cougars, mad dogs. (Dec.)

✓✓ (F) *BATTLEGROUND*—M-G-M: Van Johnson heads a topnotch cast in this war film graphically describing the Battle of Bastogne in 1944. With Marshall Thompson, Ricardo Montalban, John Hodiak, George Murphy. (Dec.)

✓ (A) *BEYOND THE FOREST* — Warners: A stormy drama presenting Bette Davis as a vicious female scheming to shed hubby Joseph Cotten and wed millionaire David Brian. Lurid but interesting. (Jan.)

✓ (F) *BIG WHEEL, THE*—Popkin-Stiefel-Dempsey-UA: Here's a thriller on auto racing with speed demon Mickey Rooney in the driver's seat. Mary Hatcher is Mickey's best girl, Spring Byington his anxious mom, Thomas Mitchell his kindly boss and Michael O'Shea an unfriendly fellow-driver. (Jan.)

(F) *BRIDE FOR SALE*—Crest-RKO: Giddy is the word for this romantic romp involving Claudette Colbert, Robert Young and George Brent. Claudette wants to trade her career for orange blossoms but can't get the boys to cooperate. Not, that is, until the last reel. (Jan.)

✓½ (F) *CHAIN LIGHTNING*—Warners: An exciting action film with test pilot Humphrey Bogart doing nip-ups in a jet-propelled plane when he isn't wooing pretty Eleanor Parker. With Richard Whorf, James Brown. (Feb.)

(F) *CHALLENGE TO LASSIE*—M-G-M: Another chapter in the life and times of Lassie. Her doggy devotion to kindly Donald Crisp is touchingly depicted in Technicolor but there are no surprises. Lassie is supported by Edmund Gwenn, Geraldine Brooks, Reginald Owen. (Feb.)

✓✓ (F) *CINDERELLA* — Walt Disney-RKO: Ye olde Disney magic turns this favorite fable of childhood days into an all-cartoon musical decked out in dazzling Technicolor. Romantic and tuneful. (Feb.)

✓✓ (F) *DANCING IN THE DARK*—20th Century-Fox: Here's an enjoyable movie about an ex-movie star and a would-be one. William Powell is very suave, Betsy Drake very beguiling and Mark Stevens very nice. Good entertainment. (Feb.)

(F) *DANGEROUS PROFESSION, A*—RKO: The inner workings of the bail bond racket with George Raft, Ella Raines and Pat O'Brien supported by Bill Williams, James Backus. Just a filler-inner. (Jan.)

(A) *DEADLY IS THE FEMALE*—King Brothers-UA: Violence abounds in this tense crime thriller. Peggy Cummins and John Dall ably portray a pair of gun-crazy bandits seeking excitement and getting more than their share. Sordid stuff. (Jan.)

(F) *DOWN DAKOTA WAY*—Republic: Fast-paced but not too original prairie yarn featuring Roy Rogers, Dale Evans, Roy Barcroft. (Dec.)

(F) *FIGHTING KENTUCKIAN, THE*—Republic: A big boring costume film in which soldier John Wayne woos French refugee Vera Ralston. With Marie Windsor, Philip Dorn, Oliver Hardy. (Dec.)

(F) *FIGHTING MAN OF THE PLAINS*—Nat Holt-20th Century-Fox: Randy Scott in a passable prairie yarn set in Kansas of 1863. A man with a price on his reckless head, Randy is after Barry Kelley and Bill Williams is after him. (Jan.)

✓ (F) *FREE FOR ALL*—U-I: Mildly amusing romantic-comedy with Bob Cummings and Ann Blyth. He's an inventor, she's the daughter of patent office employee Percy Kilbride. With Donald Woods, Ray Collins, Percy Helton. (Feb.)

(F) *GOLDEN STALLION, THE* — Republic: There's trouble on the border when Roy Rogers is railroaded into prison and Trigger is trained to lead wild horses used for smuggling. With Dale Evans, Pat Brady, Foy Willing and his boys. (Jan.)

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✓✓ (F) *GREAT LOVER, THE* — Paramount: Light, bright, entertaining comedy with Bob Hope chasing Duchess Rhonda Fleming aboard an ocean liner while gambler Roland Young chases her father, Roland Culver. A dash of mayhem makes it exciting. (Jan.)

✓✓½ (F) *HASTY HEART, THE*—Warners: This unforgettable war story takes a firm grip on your emotions and never lets go. English actor Richard Todd vividly portrays a dour Scotch soldier who learns the meaning of friendship in a hospital ward in Burma. Ronald Reagan and Patricia Neal head an able cast. It's a dramatic "must!" (Feb.)

(A) *HIDDEN ROOM, THE*—Rank-Eagle Lion: Far-fetched British murder yarn with Robert Newton as a would-be killer, Sally Gray as his unfaithful wife, Phil Brown as the victim. (Dec.)

✓✓ (F) *HOLIDAY AFFAIR*—RKO: Bob Mitchum and Wendell Corey vie for widow Janet Leigh's affections in this glowing Yuletide romance. Janet has a tough time making up her mind chiefly because of her youngster, Gordon Gebert. (Feb.)

✓ (F) *INSPECTOR GENERAL, THE*—Warners: Typical Danny Kaye comedy strictly for Kaye fans. It gets the Technicolor treatment and a long supporting cast including Walter Slezak, Gene Lockhart, Elsa Lanchester and Barbara Bates. (Feb.)

✓✓ (F) *INTRUDER IN THE DUST*—M-G-M: Tense challenging film from William Faulkner's novel. Lawyer David Brian is persuaded by his nephew, Claude Jarman Jr., to defend Negro Juano Hernandez, accused of killing a white man in darkest Mississippi. A mob is out to lynch Hernandez and Jarman is out to stop them. (Feb.)

(F) *KISS FOR CORLISS, A*—A Nasser-UA: This frantic farce has Shirley Temple cast as a silly teenager and David Niven as a wolf with a misplaced sense of humor. Darryl Hickman is Shirl's lovelorn boy friend, Tom Tully her choleric father. (Jan.)

✓½ (F) *LADY TAKES A SAILOR, THE*—Warners: A frisky, frivolous affair co-starring Jane Wyman and Dennis Morgan with good support from Eve Arden, Robert Douglas, Allyn Joslyn and Tom Tully. Fun for everyone. (Feb.)

✓ (F) *MALAYA*—M-G-M: Spencer Tracy and Jimmy Stewart go adventuring in Jap-occupied Malaya, risking life and limb to get rubber for the U. S. Navy. Valentina Cortesa takes care of Tracy's free time; FBI man John Hodiak keeps track of Stewart. Sydney Greenstreet and Lionel Barrymore are also in on the daring doings. (Jan.)

✓✓ (F) *MISS GRANT TAKES RICHMOND*—Columbia: Secretary Lucille Ball outsmarts her tricky boss, Bill Holden in this funny farce, and it isn't done with mirrors, either. Lucille is a riot. With James Gleason, Frank McHugh, Janis Carter. (Dec.)

✓½ (F) *MRS. MIKE* — Nassour-Hartford-UA: Strong human interest story teaming Dick Powell and Evelyn Keyes. He's a Northwest Mountie, she's a plucky lass willing to brave the Canadian wilds for love's sweet sake. Tearful but absorbing. (Feb.)

✓✓ (A) *MY FOOLISH HEART*—Samuel Goldwyn-RKO: An emotion-packed love story for your romantic mood, expertly acted by Susan Hayward and Dana Andrews. Robert Keith, Lois Wheeler and Kent Smith lend able support. (Jan.)

✓ (F) *OH, YOU BEAUTIFUL DOLL*—20th Century-Fox: June Haver, Mark Stevens, S. Z. Sakall and Gale Robbins dress up a mediocre filmusical on the life of composer Fred Fisher. The story is weak, the music delightfully nostalgic. (Dec.)

✓✓ (F) *ON THE TOWN*—M-G-M: A zippy musical taking you on a fast tour of Manhattan in company of Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Vera-Ellen, Jules Munshin, Alice Pearce. Lots of horseplay and dreamy dancing. (Feb.)

✓✓ (A) *PINKY* — 20th Century-Fox: A stirring "problem picture" of a colored girl's conflict to pass as white. Jeanne Crain scores as the girl and William Lundigan is the white man she loves. Ethel Waters makes Jeanne a wonderful granny; Ethel Barrymore is fine as a Southern aristocrat. (Dec.)

(F) *RANGER OF CHEROKEE STRIP*—Republic: Routine fast-paced Western with ranger Monte Hale chasing escaped convict Douglas Kennedy who, in turn, is after crooked Frank Fenton and Roy Barcroft. (Feb.)

✓ (A) *RECKLESS MOMENT, THE* — Walter Wanger-Columbia: Mother love is the keynote of a passable suspense story starring Joan Bennett and James Mason. With Geraldine Brooks, Shepperd Strudwick, Roy Roberts. (Dec.)

✓✓ (F) *RED DANUBE, THE*—M-G-M: An absorbing political drama of Russian "illegals" in post-

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war Vienna. There's a tear-stained romance 'twixt refugee Janet Leigh and British officer Peter Lawford. A good cast includes Walter Pidgeon, Angela Lansbury, Ethel Barrymore, Louis Calhern, Francis L. Sullivan. (Dec.)

✓✓ (F) *RED, HOT AND BLUE*—Paramount: Betty Hutton clowns like mad in this slapstick farce. To the distress of her sensible sweetie, Vic Mature, Betty becomes embroiled in all sorts of wild schemes. With William Demarest, June Havoc, Jane Nigh and Frank Loesser. (Dec.)

✓✓ (F) *ROSEANNA McCOY*—Samuel Goldwyn-RKO: It's love versus hate in this romantic backwoods drama. Dynamic Farley Granger and talented young newcomer Joan Evans, score as the couple who defy their feuding families. With Raymond Massey, Richard Basehart, Charles Bickford, Marshall Thompson, Aline McMahon. (Dec.)

✓✓ (F) *SAMSON AND DELILAH* — DeMille-Paramount: Lush, lively costume film woven around famous Biblical story. Hedy Lamarr makes a bewitching *Delilah,* Victor Mature a powerful *Samson,* George Sanders a royal sadist and Angela Lansbury a beautiful bone of contention. With Henry Wilcoxon, Olive Deering and half of Hollywood's extras. Quite an eyeful! (Feb.)

✓✓ (A) *SHADOW ON THE WALL* — M-G-M: Scary psychological thriller with Ann Sothern as a murderess, Zachary Scott as the one who is blamed, Gigi Perreau as his little girl too terrified to tell what she knows. It takes psychiatrist Nancy Davis to solve the crime. (Feb.)

(A) *SOUTH SEA SINNER*—U-I: Tropical meller with Macdonald Carey and Shelley Winters going for each other in a big way, and getting plenty of outside interference from villainous Luther Adler. With Frank Lovejoy, Helena Carter. (Feb.)

(F) *STORY OF MOLLY X, THE*—U-I: Gangsters, gun molls and gats are the ingredients of a typical crook yarn featuring June Havoc, Dorothy Hart and John Russell. (Feb.)

✓ (F) *STORY OF SEABISCUIT, THE* — Warners: A generally entertaining, occasionally exciting tale of the turf in Technicolor with canny Barry Fitzgerald as *Seabiscuit's* trainer and Shirley Temple as an Irish colleen with an aversion for horse racing but not for jockey Lon McCallister. (Jan.)

✓ (F) *STRANGE BARGAIN*—RKO: Jeffrey Lynn gets into quite a jam in this murder meller which has an interesting suicide angle. A capable cast includes Martha Scott, Henry Morgan, Katherine Emery, Henry O'Neill. (Dec.)

(F) *TELL IT TO THE JUDGE*—Columbia: A slapstick farce with Roz Russell and Bob Cummings turning themselves inside out to make you laugh. They are aided and abetted by Gig Young and Marie MacDonald. (Feb.)

✓✓ (F) *THAT FORSYTE WOMAN* — M-G-M: Based on the Galsworthy saga, this is a talky but elegant romance full of heart interest. The cast, headed by Greer Garson as the lovely *Irene,* and Errol Flynn as the snobbish *Soames,* includes artist Walter Pidgeon, his estranged daughter, Janet Leigh, and her architect-fiance, Robert Young. (Jan.)

✓ (A) *THELMA JORDON* — Paramount: Suspenseful, sordid courtroom drama teaming Barbara Stanwyck and Wendell Corey. It's Corey's first romantic role and he handles it well. Joan Tetzel, Paul Kelly and Richard Rober are featured to advantage. (Feb.)

(F) *THERE'S A GIRL IN MY HEART*—Allied Artists: A stereotyped musical which has a little of everything, nothing much of anything. Lee Bowman and Elyse Knox head a well-meaning cast including Peggy Ryan, Ray McDonald, Gloria Jean, Lon Chaney. (Feb.)

✓ (A) *TIGHT LITTLE ISLAND*—Rank-U-I: An engaging witty satire set in the Hebrides Islands, deftly acted by a British cast including Joan Greenwood, Bruce Seton, Gordon Jackson. (Jan.)

✓ (F) *TOKYO JOE*—Columbia: Sinister adventure yarn in post-war Tokyo where Humphrey Bogart seeks to win back his former wife, Florence Marly. Bogie is up against a couple of obstacles, notably Flo's present husband, Alexander Knox, Jap secret agent Sessue Hayakawa and the U. S. Occupational Forces. (Jan.)

✓✓ (F) *WHERE DANGER LIVES* — RKO: This taut, timely thriller presents Robert Ryan as a guy with a rosy future but a very red past. With Laraine Day, Thomas Gomez, Janis Carter, John Agar. (Dec.)

✓½ (A) *WHIRLPOOL* — 20th Century-Fox: An absorbing, ably acted drama about hypnotism with Gene Tierney as the victim of swindler Jose Ferrer. Richard Conte is Gene's psychiatrist-husband who is in for an awful shock. With Charles Bickford, Barbara O'Neill. (Feb.)

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BACKFIRE — Warners: *Ben Arno,* Dane Clark; *Julie Benson,* Virginia Mayo; *Bob Corey,* Gordon MacRae; *Steve Connolly,* Edmond O'Brien; *Lysa Radolph,* Viveca Lindfors; *Capt. Garcia,* Ed Begley; *Mrs. Blayne,* Frances Robinson; *Solly Blayne,* Richard Rober; *Bonnie,* Sheila Stephens; *Burns,* David Hoffman; *Sybil,* Ida Moore; *Quong,* Leonard Strong; *Plainsclothesman,* John Ridgely.

BAGDAD—U-I: *Princess Marjan,* Maureen O'Hara; *Hassan,* Paul Christian; *Pasha Ali Nadim,* Vincent Price; *Raizul,* John Sutton; *Mohammed Jad,* Jeff Corey; *Saleel,* Frank Puglia; *Mahmud,* David Wolfe; *Emir,* Fritz Leiber; *Marengo,* Otto Waldis; *Beggar,* Leon Belasco; *Tirza,* Ann Pearce.

BORDERLINE—U-I: *Johnny Macklin,* Fred MacMurray; *Madeleine Haley,* Claire Trevor; *Pete Richie,* Raymond Burr; *Harvey Gumbin,* Roy Roberts; *Miguel,* Jose Torvay; *Whittaker,* Morris Ankrum; *Peterson,* Charles Lane; *Deusik,* Don Diamond; *Porfirio,* Nacho Galindo; *Pablo,* Pepe Hern.

CAPTAIN CHINA — Paramount: *Captain China,* John Payne; *Kim Mitchell,* Gail Russell; *Capt. Brendensen,* Jeffrey Lynn; *Red Lynch,* Lon Chaney; *Papa Haasvelt,* Edgar Bergen; *Trask,* Michael O'Shea; *Miss Endicott,* Ellen Corby; *Keegan,* Robert Armstrong; *Geech,* John Qualen; *Mrs. Haasvelt,* Ilka Gruning; *Seamen,* Lawrence Tibbett Jr., Paul Hogan, Keith Richards, Ray Hyke, John Bagni, Denver Pyle, Walter Reed, Don Gazzaniga, Reed Howes, Zonn Murray, Lee Roberts, Wally Scott, Charlie Regan.

CONSPIRATOR—M-G-M: *Maj. Michael Curragh,* Robert Taylor; *Melinda Greyton,* Elizabeth Taylor; *Capt. Hugh Ladholme,* Robert Flemyng; *Col. Hammerbrook,* Harold Warrender; *Joyce,* Honor Blackman; *Aunt Jessica,* Marjorie Fielding; *Broaders,* Thora Hird; *Lord Pennistone,* Wilfred Hyde-White; *Lady Pennistone,* Marie Ney; *Raglan,* Jack Allen; *Lady Witheringham,* Helen Haye; *Mrs. Hammerbrook,* Cicely Paget-Bowman; *Radek,* Karel Stepanek; *Alek,* Nicholas Bruce.

DEAR WIFE—Paramount: *Bill Seacroft,* William Holden; *Ruth Seacroft,* Joan Caulfield; *Albert Kummer,* Billy De Wolfe; *Miriam Wilkins,* Mona Freeman; *Judge Wilkins,* Edward Arnold; *Tommy Murphy,* Arleen Whelan; *Mrs. Wilkins,* Mary Philips; *Jeff Cooper,* Harry Von Zell; *Ziggy,* Raymond Roe; *Kate Collins,* Elizabeth Fraser; *Dan Collins,* Bill Murphy; *Mrs. Bixby,* Mary Field; *Mike Man,* Irving Bacon; *Taxi Cab Driver,* Gordon Jones; *Dora,* Marietta Canty; *Metcalfe,* Don Beddoe.

EAST SIDE, WEST SIDE—M-G-M: *Jessie Bourne,* Barbara Stanwyck; *Brandon Bourne,* James Mason; *Mark Dwyer,* Van Heflin; *Isabel Lorrison,* Ava Gardner; *Rosa Senta,* Cyd Charisse; *Helen Lee,* Nancy Davis; *Nora Kernan,* Gale Sondergaard; *Lt. Jacobi,* William Conrad; *Horace Elcott Howland,* Raymond Greenleaf; *Alec Dawning,* Douglas Kennedy; *Felice Backett,* Beverly Michaels; *Bill the Bartender,* William Frawley; *Josephine,* Lisa Golm.

FRANCIS—U-I: *Peter Sterling,* Donald O'Connor; *Maureen Gelder,* Patricia Medina; *Valerie Humpert,* Zasu Pitts; *Col. Hooker,* Ray Collins; *Gen. Stevens,* John McIntire; *Col. Plepper,* Eduard Franz; *Maj. Nadel,* Howland Chamberlin; *Col. Saunders,* James Todd; *Col. Carmichael,* Robert Warwick; *Sgt. Chillingbacker,* Frank Faylen; *Capt. Jones,* Anthony Curtis; *Maj. Garber,* Mikel Conrad; *Maj. Richards,* Loren Tindall; *Banker Munroe,* Charles Meredith.

INDIAN SCOUT — Small-UA: *Davy Crockett,* George Montgomery; *Frances,* Ellen Drew; *Red Hawk,* Philip Reed; *Tex,* Noah Beery Jr., *Ben,* Paul Guilfoyle; *Capt. Weightman,* Addison Richards; *Lone Eagle,* Robert Barrat; *Mr. Simms,* Erik Rolf; *High Tree,* William Wilkerson; *Col. Pollard,* John Hamilton; *Mrs. Simms,* Vera Marshe; *Jimmy Simms,* Jimmy Moss; *Sleeping Fox,* Chief Thundercloud.

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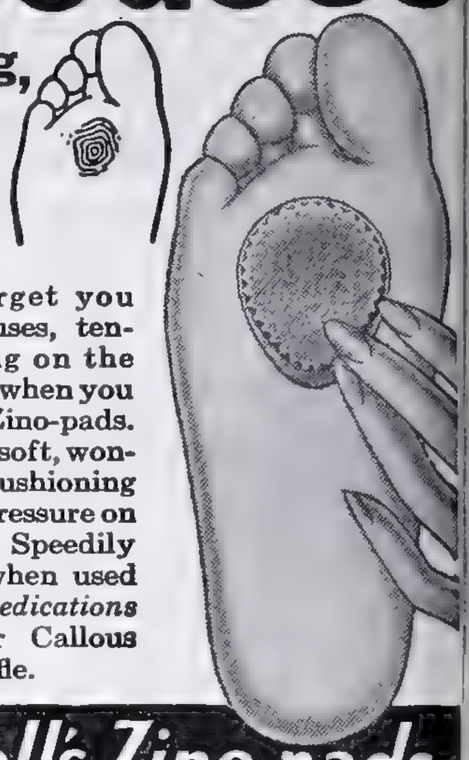

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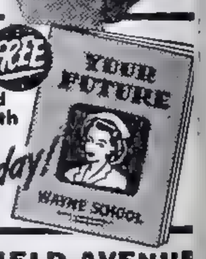

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THREE CAME HOME—20th Century-Fox: *Agnes Keith,* Claudette Colbert; *Harry Keith,* Patric Knowles; *Betty Sommers,* Florence Desmond; *Col. Suga,* Sessue Hayakawa; *Henrietta,* Sylvia Andrew; *Sister Rose,* Phyllis Morris; *Commander Prichard,* Kermit Whitfield; *Lt. Marcus,* Kim Spalding; *George,* Mark Keuning; *Lt. Nekata,* Howard Chuman.

TWELVE O'CLOCK HIGH—20th Century-Fox: *Gen. Savage,* Gregory Peck; *Lt. Col. Ben Gately,* Hugh Marlowe; *Col. Davenport,* Gary Merrill; *Gen. Pritchard,* Millard Mitchell; *Maj. Stovall,* Dean Jagger; *Sgt. McIlhenny,* Robert Arthur; *Capt. "Doc" Kaiser,* Paul Stewart; *Maj. Cobb,* John Kellogg; *Lt. Bishop,* Bob Patten; *Lt. Zimmerman,* Lee MacGregor; *Birdwell,* Sam Edwards; *Interrogation Officer,* Roger Anderson; *Sgt. Ernie,* John Zilly; *Lt. Pettinghill,* William Short; *Lt. McKessen,* Richard Anderson; *Capt. Twombley,* Lawrence Dobkin; *Sentry,* Kenneth Tobey; *Operations Officer,* John McKee; *Mr. Britton,* Campbell Copelin; *Dwight,* Don Guadagno; *Weather Observer,* Peter Oritz.

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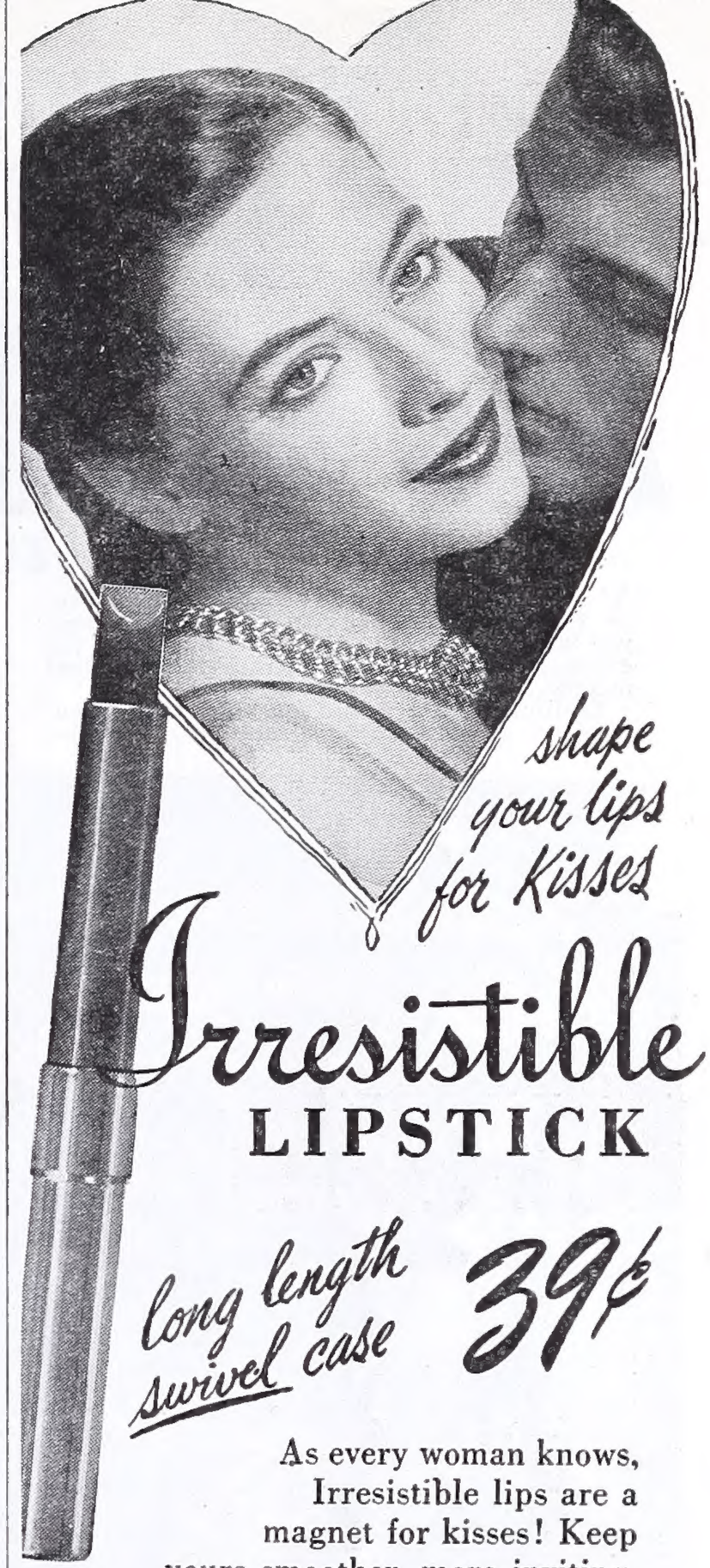

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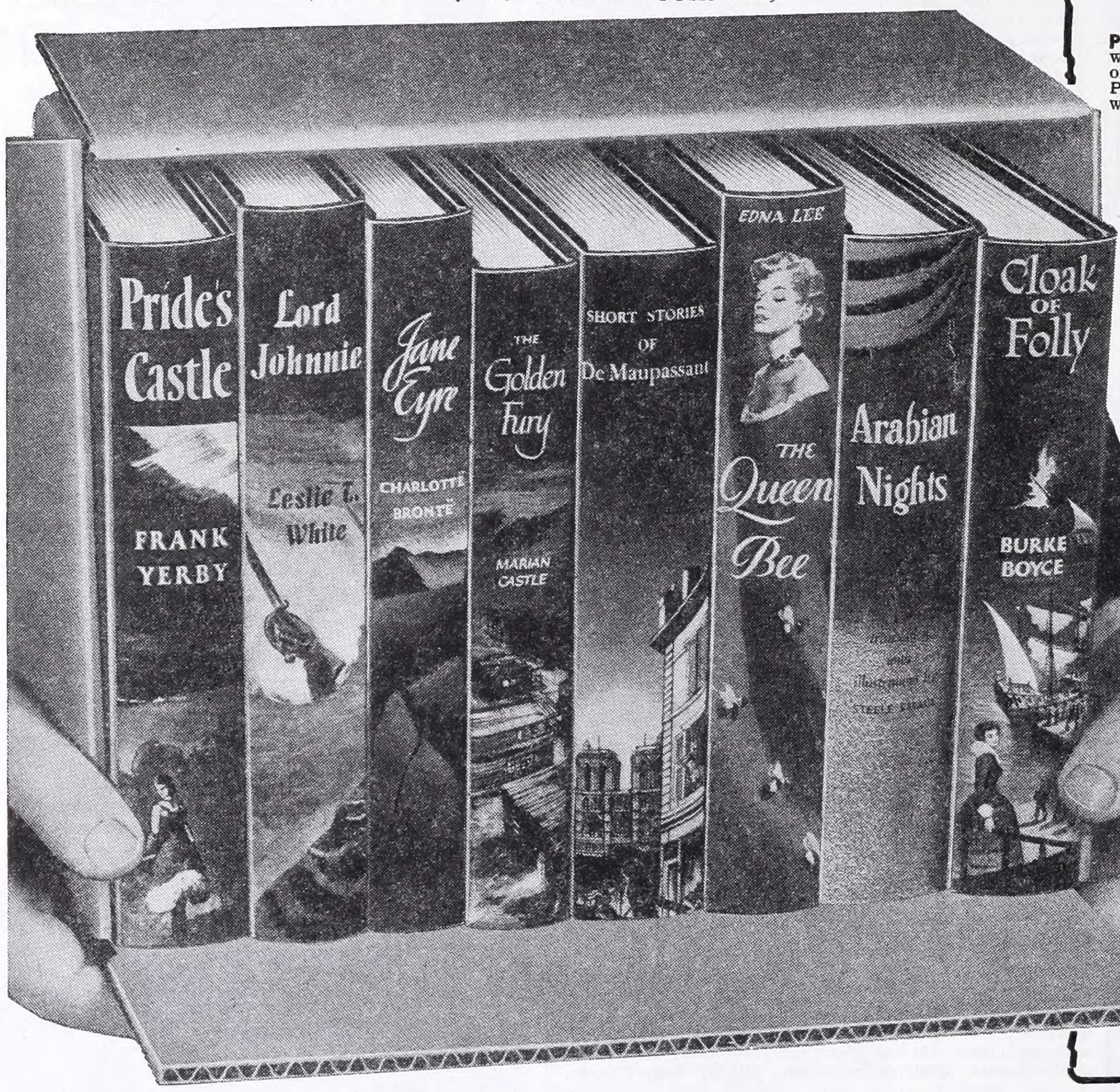

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